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## SHETH BHOLABHAI JESHINGBHAI INSTITUTE OF LEARNING & RESEARCH

Ashram Road, AHMEDABAD-380 009

165 /1996 -91 No.

Date: 9-8 -1990

### CERTIFICATE

This is a bonafide thesis on 'A Historical Survey of the Hindu and Jaina Temples built in Gujarat during the Mughal Period and a Critical Study of their Architectural Forms', by Shri Thomas B. Parmar. The work of this thesis was carried under my guidance and supervision in the B.J. Institute of Learning and Research, Hyshasta Ahmedabad-9.

(H.G.Shastri)

Guiding Teacher

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#### PREFACE

During the summer vacation of 1965, when I got relieved from the examination of S.S.C. I happened to visit the step-well of Bai Harir in Asarwa at Ahmedabad and was fascinated by the vastness and sculptural grandeur of the architectural monument. It inspired me to choose Indian Culture as my special subject when I joined the H.K. Arts College, Ahmedabad, next year. The curriculum included papers on Indian architecture, sculpture and painting. I got conversant with the basic studies of Indian architecture through Prof. Dr. (now late) K.F. Sompura who was an eminent scholar of temple-architecture. When I subsequently pursued the subject as a lectures in the college. I could make an advanced study of Indian architecture. The historical city of Ahmedabad is fairly rich in religious architectural monuments of various types such as Hindu and Jaina temples, Islamic mosques and mausoleums, Zoroastrian fire-temples, Jewish synagogue and Christian churches. Not infrequently I led trips of students to visit such architectural monuments not only at Ahmedabad but also at some other historical places in Gujarat. The visual and intensive study of the monuments enhanced my interest in architecture.

When I happened to get my name registered as a student of Ph.D., I was deeply impressed by 'The structural Temples of Gujarat' by Dr. K.F.Sompura. He contributed a monumental work on the subject upto 1600 A.D. As I realised that the temples of Gujarat built thereafter were noticed very cursorily, I was inspired to pursue research on the same topic further. To me it would also prove to repay the raima which I owed to my revered preceptor Dr. Sompura.

At the instance of Dr. C.J.Nayak, the Principal of my college, I approached Dr. H.G.Shastri, the retired Director and Honorary Professor at B.J. Institute, who had previously guided Shri K.F. Sompura for his doctoral research - work. As an honorary Professor he was now hardly accepting any new Ph.D. student for his guidance, but the proposal of my topic chosen in extension of Dr. Sompura's work appealed him to permit me to get enrolled under his guidance. I got my name registered as a research student for Ph.D. in Indian Culture in Gujarat University through B.J. Institute of Learning and Reserch, Ahmedabad in July, 1983.

At the outset I chose to work on a historical survey of the Hindu and Jaina temples built in Gujarat from 1572 A.D. to 1947 A.D., but in consequence of my spade-work I soon realised that the scope of the proposed topic would be too wide and hence I confiend its scope to the Mughal Period (1572-73 A.D. to 1758 A.D. in the history of Gujarat).

When I collected data from the various contributions of the previous scholars I found that in Vol.VI of "Gujarātno Rājakiy ane Sāmskrutik Itihās", Dr.H.G.Shastri made a brief survey of the known and noticed temples of the Mughal Period, but only a few of them were noticed in detail by the previous scholars working on architecture. The temples noticed intensively were a few in number, while a large number of temples of this period remained un-noticed to a large extent.

The scheme of my work and the findings of my research will be surveyed in the statement below.

The list of illustrations is appended at the end of the contents.

For the execution and completion of my research work, I acknowledge indebtedness to the following persons and institutions.

First and foremost I express my deep sense of gratitude to my guide Dr. H.G. Shastri for his encouraging and intensive guidance. He spared no pains for guiding me at every stage of my research.

I am thankful to Dr. Bharati Shelat, Reader,
B.J. Institute, in finding the equivalent dates of the
Christian era for the dates given in the temple-inscriptions in the Vikrama Samvat . I owe a great deal to
Dr. C.J. Nayak, Principal, H.K. Arts College for his
valuable suggestions. I am under deep obligation to
Dr. P.C. Parikh, Director, B.J. Institute, for giving
full facilities in the institute. I must thank Prof.
S.V. Brahmabhatt, Lecturer, H.K. Arts College and
Dr. R.T. Savaliya, Lecturer, B.J. Institute for providing
me the plans of the Dwarakādhīśa temple and the Gadādhara temple respectively. I should acknowledge my debt to
\$\frac{1}{2}\$ in Maheshbhai Parmar who accompanied me in the fieldwork of temples in region of Kacch and helped me in prep-

aring maps and in procuring copies of some illustrations. I express my thanks to Prof. R.G. Prajapati, Lecturer, H.K. Arts College for accompanying me and for guiding me in tracing the routes of Asoda, Gavada, Davad and Kherva in Mahesana district. I am thankful to Sheth Anandaji Kalyanji Pedhi, Ahmedabad for giving me permission to do field-work related to the temples under its management.

I take an opportunity to thank the staff of the Library of B.J. Institute for providing me with necessary publications.

#### STATEMENT

The Thesis is undertaken in the subject of Indian

Culture in the faculty of Arts in Gujarat University.

The topic chosen for my research is entitled "A historical survey of the Hindu and Jaina temples built in Gujarat during the Mughal Period and a critical study of their architectural forms".

#### Scheme of work

The introductory chapter deals with (i) the concept of image and temple in India, (ii) the antiquity and development of temple-architecture in Gujarat and (iii) the component parts of the Brahmanical and Jaina temples in Gujarat.

Chapter II presents a brief survey of the pre-Mughal Hindu and Jaina temples in Gujarat.

In Chapter III I have made a historical survey of the Hindu and Jaina temples built in Gujarat during the Mughal Period, on the basis of epigraphic, literary and archeeological sources.

Chapter IV is devoted to the architectural description of the notable temples among them, classifying them according to the numbers of their sanctums and other component parts.

Chapter V makes a succinct survey of the decorative sculptures in temples under reference. In the concluding Chapter I have made some general deductions about the architectural forms of these temples and the appliances of the canons to them.

Appendix I deals with mention of temples in the Dabhoi stone-inscriptin in Marathi and in the supplement of Mirat-i-Ahmadi as well. In Appendix II I have noticed some noteworthy data supplied by the inscriptions pertaining to some of these temples. It is supplemented by an Index giving a chronological list of these inscriptions.

I have also appended two maps and 132 illustrations, some of which are collected from the various sites during my field work.

I noticed many necessary details missing and I therefore endeavoured to investigate for the missing particulars through correspondence and/or personal visit. In this context I would like to draw attention to the missing particulars about the orientation, dedications, architectural forms or their extant condition in case of the Pañcāyatana temples at Asoda, Gavada, Davada, Hirapur, Kevan and Davada (pp.88-92):

- 2. In Chapter II I have classified temples built in Gujarat during the Sultanate Period according to the number of their sanctums and sub-classified them according to the number of their component parts (pp.101 ff.).
- 3. Therein I have supplied missing particulars about the orientation and the component parts of the central and subsidiary shrines in the pancayatana temple at Bhetali (pp.106 f.).
- 4. In Chapter III I have made a historical Survey of the temples of the Mughal Period according to epigraphic and literary sources mainly on the lines drawn in the

preamble to the survey of temples in the relevant chapter in "Mughal Kāl", Vol.VI of "Gujarata-no Rājakiy ane Sāmskrutik Itihās", but I have supplemented additional data from the years given in the tables published in "Jaina Tīrth Sarv Sangrah" Vol.I, Part 1 and in the epigraphs given in the subsequently published work on Shatrunjay by Kanchansagar suri (pp 104-191).

- 5. I have supplemented the above-mentioned survey
  by a similar survey based on the architectural remnants and
  brief notes inscribed on stray stone-slabs therein (pp.191-198)
- 6. In the historical survey of the temples based on the epigraphic sources I have traced and indicated the unnoticed equivalent dates of the Christian era for the dates given in the Vikram era in the temple-inscriptions. These dates number as many as 20 (pp.119-190).
- 7. In this survey I have noticed that the dates given in two different inscriptions for the construction of the Santinatha temple at Jamnagar contain the difference of one year. On verifying the equivalent date of the Christian era I realised that the two given dates are not

divergent, but in fact apply to the same year, numbering 1676 according to the system of the Caitradi year in the inscription at Jamnagar and 1675 according to the Kartti-kadi system of year in the Shatrunjay - inscription (pp.140 f.).

- 8. Chapter IV is the core of my research work.

  As noticed above I have undertaken fieldwork for investigation into the unnoticed temples in Gujarat and been fortunate to notice as many as 41 temples of this period in detail (pp. 200 339). I have supplied illustrations of the architectural form and sculputres of these temples (Figs. 15,17 to 132). Some of these are reproducted from published material while some others are contributed by me through field-work. Further I have also reproduced various plans pertaining to the different types of temples from published works (Figs. 7-14,16).
- 9. The notable temples of this period, noticed by previous scholars and this person in this chapter are for the first time classified according to the number of their component parts. In this classification I have given

or niches as well as to domestic temples. At the end

I have also alluded to temples existing in fragments:

- 10. In this Chapter I have also discussed the problem of the number of pillars in the Sata-Stambha temple on Shatrunjay and indicated how the traditional number could apply to the existing position of pillars in this temple (p. 281).
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- 12. In Chapter VI I have made a survey of several incidental and subsidiary aspects of the topic and made some interesting general deductions about the architectural forms of the temples under reference.

- 23. I have critically discussed the pros and cons of the controversial problem about the architectural form of the Jaina temples (pp.446-452).
- 24. Next I have visualised some probable various measures for safety adopted for the Hindu and Jaina temples during the medieval period (pp.452-454).
- 25. In Appendix I, I have drawn attention to the temples mentioned in the Dabhoi stone-inscription in Marathi (pp.455-459) and also tried to trace the probable period of some temples mentioned in the supplement of Mirat-1-Ahmadi.
- 26. In Appendix II, I have pointed out some interesting types of particulars mentioned in temple-inscriptions such as their component parts, the duration of construction, the ceremony and festival of the pratistha and the peculiar use of the word-symbols for indicating numerical figures (pp.466-475).
- 27. At the end I have contributed a critical study of the diffrent chronological systems reflected in the dates given in the temple-inscriptions of this period (pp.475-492).

- 28. Herein I have given a comparative study of the different systems of the commencement of the year and the completion of months indicating the conspicuous predilection of the Karttikadi years and Amanta months in relation to the precending periods.
- 29. The date expressed vaguely in the Dabhoi inscription was taken to be V.S. 1790 by the editor of the epigraph. But the proposed date does not tally with the given samvatsara. I have critically examined the incomplete particulars given in the inscription and noticed that the missing figures of the given years could be well deduced from the corresponding samvatsara. I have accordingly established that the intended year must in fact be taken as V.S. 1807 and S.S. 1672 (pp.485-487).
- of the general views about the samuatsara, the different eras and their origin and other chronological particulars given in the temple-inscriptions of this period.

#### XVII

I hope the proceedings and results of my humble research work will prove to be to the mark, to the satisfaction of the learned.

Ahmedabad

30th June, 1990

Momas Bo

( Thomas B.P.)

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garbhagrha, a colonnaded corridor and cokis - Caturangi Temple consisting of a garbhagrha, a gudhamandapa, a
colonnaded cirridor and cokis

Anekāyatana: Tryāyatana - Temple consisting of three garbhagrhas and a sabhāmaṇḍapa - Temples consisting of three garbhagrhas and a gudhamaṇḍapa each - Temple consisting of three garbhagrhas, a gudhamaṇḍapa and three cokīs - Temple consisting of three garbhagrhas, an antarāla, a gudhamaṇḍapa and cokis - Paṇcāyatana -

Temple complexes with devakulikas and/or niches Temples having devakulikas Ekayatana - Temples having

24 niches - Temples consisting of 51 niches - Domestic

temples - Eragmantary temples (with extant mandapa only)

#### MAPS

- Districts of Gujarat
- 2 Places of Temples

## ABBREVIATIONS

AANG Architectural Antiquities of Northern Gujarat

by Burgess J. and Cousens H.

# AG Archaeology of Gujarat

by Sankalia H.D.

AKK Antiquities of Kathiawad and Kaccha

by Burgess J.

APPR Aparājita Pracchā

ARAB Annual Report of Archaeological

Department, Baroda State

BG Bombay Gazetteer

BPSS Bhavnagar Pracin Sodh Sangrah

CSTG The Chronology of the Solanki Temples

of Gujarat

by Dhaky M.A.

EI Epigraphia Indica

GAL Curry Gujaratana Aitihasik Lekh, pt.5

by Shastri H.G.

GRSI Gujaratno Rājakiy ane Samskrutik Itihās

Vols. II to VII

Published by B.J. Institute, Ahmedabad.

IE An Indian Ephemeris

by Pillai L.D. Swamikannu

IK Inscriptions of Kathiawad

Ed.by Diskalkar D.B.

JOI Journal of Oriental Institute

JTSS Jaina Tirth Sarv Sangrah

by Shah A.P.

JTWI Jaina Temples of Western India

by Singh Harihar

KGZ Kavi Gandhar Zagadiya

by Vishal Vijayaji

MSTG The Maitraka and the Saindhava temples

of Gujarat

by Nanavati J.M. & Dhaky M.A.

NSAD Nagarik Sthapatya ane Devalayo

by Sompura K. F.

PJLS Pracin Jain Lekh Sangrah

Ed. by Jin Vijay

PM Prāsāda Mandana

by Mandana

RARPK A Report on the Architectural and Archaeo-

logical Remains in the Province of Kacch

by Khakhar D.P.

SAFIS Some Archeaological Finds in the Indian State

by Imandar P.A.

SMSU Samarāngana Sūtradhāra

by Bhoja, King



SMTK Somanatha and Other Medieval Temples

of Kathiawad

by Cousens H.

SS Sthapatyakly Smarako

by Nanavati J.M. & Sompura K.F.

SSGD Shri Shatrunjay Giriraj Darshan

by Kanchansagar Suri

SSM Surat Sonāni Murat

by Desai Isvarbhai I.

STG The Structural Temples of Gujarat

by Sompura K.F.

TS The Temples of Shatrunjay

by Burgess James

## CHAPTER: I

INTRODUCTORY

1

# CHAPTER I

#### INTRODUCTORY

- A. The Concept of Image and Temple and the gradual development of Temple architecture in India
  - I Image-worship and its antiquity in India

The temple is generally associated with icon-worship. Icon-worship in India is of hoary antiquity.

Literary and archaeological sources reveal that in

India icon-worship was prevalent long before the beginning of historic times (i.e. 6th Century B.C.).

Ancient Indian inscriptions and coins throw some light on early icon-worship in India. The coins of the Kushanas (c. 15 A.D. to 180 A.D.) bear representations of Hindu divinities and the Buddha. (1)

The Hathigumpha inscription of Kharavel

(1st century B.C.) contains a reference to (an icon of)

Jina. Six copper coins (2) of the Indo-Greek King Agatho
cles (180-165 B.C.) are found from Ei-Kharnum. They bear

<sup>1.</sup> Chattopadhyay Bhaskar, The Age of the Kushanas-A numismatic Study, pp.141f.

images of Balarama and Vasudeva. From the inscription (2nd century B.C.) on the Garuda Pillar in Vidis'a the we are in a position to assert that worship of Vasudeva presumebly in the form of an icon cannot be later than 2nd century B.C.(4)

The discovery of a torso of a Jaina Tirthankara from Lohanipur near Patna (Bihar) proves the authenticity of the Jaina tradition of image-worship. (5)

- 2. Sircar D.C. (Ed.), Select Inscriptions Bearing
  on Indian History and
  Civilization, Vol.I,
  Book II, No.91
- 3. Narayan A.K., 'The two Hindu Divinities on the Coins of Agathocles from
  Ei\_Kharnum;

  Journal of Numismatic Society
  of India, Vol.35,pp.73ff.
  - Bajpai K.D., <u>History and Culture of</u>
    Madhya Pradesh, p.79;
  - Agrawal Madhuri, <u>Prācin Bhāratīya Sikkom</u>

    <u>aur Moharom par Brāhman Devi-</u>

    <u>Devatā aur unake Pratīk</u>. pp.26ff.
- 4. Sircar D.C., op.cit., Inscription No.2

It has been 3rd century B.C. The representation of Gaja-Laksmī is found on tribal coins from Kausambi (3rd century B.C.). (6) It seems to be associated with particular religious practices or cults.

Jaina literary works like Avasyaka Cūrni,

Nišītha Cūrni and Vāsudevahindi contain references

to a small wooden portrait sculpture of Mahāvīra

(6th-5th century B.C.), which was carved during his

life-time some time prior to his remunciation. (7)

But it does not necessarily attest its use for icon-worship.

Vol.I, pp.34ff.:

Jayaswal K.P., 'Jaina Image of Mauryan 5. Period; Journal of Bihar and Orissa Research Society; Vol. XXII, pp.130ff.; 'Mauryan Sculptures from Banerjee-Shastri, Lohanipur-Patana'. Journal of Bihar and Orissa Research Society; Vol.XXVI, No.2, pp.120ff.; Shah Umakant P., Studies in Jaina Art pp.5f.; Dwivedi R.C. (Ed.), Jaina Art and Architecture, p.1; Ghosh A. (Ed.), Jain Art and Architecture,

Yaksa-worship was prevalent in ancient India.

There are many reference to Yaksa-worship in early

Jaina literature. (8) The mode of worship in the

Yaksa-cult has largely influenced worship in

Jainism. (9) Therefore there is a probability of

a Yaksa-ayatana (a temple of a Yaksa) during the ancient period.

As regards the existence of icon-worship in the Vedic period, opinion is divided among scholars. According to Max Muller, "The religion of Veda knows no idols. The worship of idols in India is a secondary formation, a later degradation of the more primitive worship of ideal gods." (10) But the hymns of

<sup>6.</sup> Banerjea J.M., The Development of Hindu Iconography, p.122

<sup>7.</sup> Shah Umakant P., op. cit., p.4;
Dwivedi R.C., op. cit., p.2

<sup>8.</sup> Shah Umakant P., 'Yaksa worship in early
Jaina literature;

Journal of Oriental Institute
of Baroda, Vol.III.pp.54ff.

<sup>9.</sup> Shah Umakant P., Studies in Jaina Art, p.5

<sup>10.</sup> Max Muller, Chips from German Workshop, Vol.I, p.38

Indra, (12) Agni (13) and other gods. These references, however, apply to works of sculptural art rather than icons for worship. Icon-worship seems to be prevalent among non-Aryans during the Vedic Period, (14) but the Aryans had not yet adopted icon-worship by this time.

The figurines of the Mother-Goddess and lingastones found from Harappa and Mohenjo-daro in association with worship and divine figures carved on
seals such as those of Pasupati(protosiva) and a
goddess standing between the two branches of a
Pippal tree clearly suggest icon-worship in the
Indus Valley Civilization. Thus from archaeological sources the antiquity of icon-worship in India
can be traced beyond at least 2000 B.C.

<sup>11.</sup> Rgveda, II,33,9

<sup>12-13 &</sup>lt;u>Ibid</u>, I,21,3

<sup>14.</sup> Banerjea J.N., op.cit. pp.47ff and pp.73ff.

<sup>15.</sup> The discovery of a clay figurine of a nude goddess standing on a bull at Inamgam in Maharashtra corroborates icon-worship in India during proto-historic time (circa 1600 B.C.)

We have not yet come across any concrete specimens of an icon for a pretty long period of about a millenium after the end of the Harappa Civilization, attesting evidence for the prevelence of icon-worship during that period.

## 2. Hindu concept of image and image-worship.

The deity was invoked through religious rites to dwell in the icon. This ceremony is known as pranapratistha (infusion of life). After this ceremony the icon is worshipped regularly. The deities invoked in the icons are expected to have all the bodily needs like those of a human being.

Sankalia H.D., 'Bharatamam Murtipuja no Ugam (I.S. purve 8000 - I.S.500);

Svadhyay, Vol.XXIII, pp. 25 ff.

The probable specimen of a proto-historic tmole traced in a stone-built mound containing a triangular red-stone presumed to be representing a divinity at the site Banor I between Madhya Pradesh and Uttar Pradesh may be noted in this context.

Sankalia H.D., Ibid.

such as bath, sandle-paste, personal decorations (through dress and ernaments), meals, rest, sleep etc. Like respected personages, these divinities also receive reverence through obeisance, prayer, ārātrika (weaving of lights/lamps), festive, festival etc.

#### Vedic deities and popular Hindu deities

The Vedic Aryans conceived of deities as personifications of the elements of the Nature or certain abstract Entities. In course of time they described the bodily form of the deities. But it is difficult to assert whether the Aryans adopted the concept of icons for worship. However the embodimental concept of the deity facilitated the sculptural representation and worship of deities in course of time.

Unlike the early Aryans of the Vedic Age, who invoked deities like Varuna, Indra, Agni, Sūrya Usas, Asvins and Rudra through hymns and oblations, the later Aryans served several deities like Brahmā, Visnu, Siva, Sakti, Sūrya and Ganesa through prayers

visnu along with his consort Laksmī and his human incarnations as Rāma and Kṛṣṇa with their consorts, siva represented through the symbol of linga along with his consort Pārvati and Sakti in the popular formsof Durgā, Ambā, Kālikā and Bahucarā became popular as main deities, while Ganesa and Hanumān attained popularity among subsidiary gods, Folk deities continued to be worshipped by the masses in small cells er shrines.

## 4. Jaina concept of image and image-worship

The followers of Jainism (Jains) ascribe the most exalted position to the Jinasor Tīrthankaras, who attained absolute knowledge, revealed it to others and got revered even by divine beings. The Jinas are 24 in number, Rsabhanātha, Meminātha, Pārsvanātha and Mahāvīra being specially popular among them. The Jainas, therefore, invoked the Tīrthankaras as supreme beings, the icon-worshippers worshipping them through icons. The Jinālayas, therefore, enshrined the images of Jinas rather than

devas. The icons of the Jinas are represented either in a standing or in a seated posture. Almost all Jinas appear alike, but are identifiable through their Lanchanas (marks of cognisance) carved on the pedestals of their respective images. They are embodied in entire human forms, either devoid of any dress (in the Digambara sect) or wearing a lower garment (in Svetambara sect.) They are generally represented in meditative posture and originally expected to have no personal decorations. The Jinas are generally attended upon by their respective Yaksas and Yaksinis. The latter bear close resemblance to Brahmanical deities represented in divine forms, that is, human forms with some unusual addition of hands or faces, wielding various weapons, musical instruments and other objects and having their respective consorts and vehicles. The anjanasalākā ceremony in Jaina temples corresponds to the pranapratistha ceremony in Hindu temples. The ritual of image-worship in Jaina temples is almost similar to that in Brahmanical temples.

A few details are omitted or modified in view of the subtle observation of ahimsa.

## 5. Buddhist concept of image and image-worship

The followers of Buddhism ascribe the most exalted position to the Buddha who attained Bodhi or Sambodhi (divine knowledge). The followers of Buddhism, therefore, invoked the Buddha as a supreme being. In the beginning icon-worship of the Buddha was not prevalent in Buddhism and the Stupa, the Bodhi-tree etc. were worshipped as objects of worship. In course of time icon-worship was adopted and the icon of the Buddha was enshrimed in Caityagrhas, Viharas and temples. The Buddhists often installed images of many Buddhas, especially the last seven Buddhas known as importal Buddhas and the Bodhisattvas that is the Sadhakas striving for the attainment of Bodhi. In course of time specially: in Mahayana the number of subsidiary gods and goddesses (popularly known as Tārās) went on multiplying. The Buddhist temple enshrined icons of the mortal and/or divine Buddhas, Bodhisattvas

and subsidiary gods and goddesses. The ritual of worship in the Buddhist temple is almost similar to that in the Brahmanical temple. The Bodhi temple (5th century A.D.) at Bodhigaya represents the best example of the Buddhist temple in India. It contains a square cella with lofty pyramidal spire. It was demolished in 13th century A.D. and got deserted after the 14th century A.D. along with the disappearance of Buddhism in India. The present temple was renovated in 1880-83 A.D. (16) No other Buddhist temples in India were built or renovated after the 12th century A.D.

### 6. The concept and nomenclatures of Temple

According to the Indian concept the temple is a place of residence for the deity concerned installed therein in the form of an icon. The idea of a temple orginated centuries ago in the universal ancient conception of god in human form. Such a form required a habitation, a shelter and this need resulted in a structural shrine.

<sup>16.</sup> Shastri H.G., Bhāratnum Bauddha Sthāpatya, pp.98 ff.

In consequence of the pranapratistha ceremony, the deity concerned not only dwells in the icon invisibly but also pervades the entire temple, which is sanctified by its divine presence, Just as the Soul pervades the entire interior of the temple, like all other objects associated with the icon and its worship, the residence of the deity, too, gets sanctified and becomes an object of reverence for the devotee. In later times the followers of some sects enshrined a samred scriptural book or some other symbol in the temple, rejecting belief in image and image-worship. In some sects the temple embodied simply a prayerhall, with no object of worship even in the form of a sacred book or some other symbol.

Generally the temple is known as Prāsāda (17) but

a number of other words are also used for it, viz. Ālaya (18)

Āsana (19) Āvatana (20) Basadi (Vasati) (21) Bhavana (22)

Dehari (23) Devā ava (24) Devagrha (25) Devakula (26)

Devakulikā, (27) Devālaya (28) Devāyatana (29) Ghatikā
sthāna (30) Harmya, (31) Jina (-Ka) (32) Ksanikālaya, (33)

<sup>17.</sup> Kramrisch Stella, <u>The Hindu Temple</u>, Vol.I, pp. 134 ff.

Mandapa, (34) Mandira (35) Mūlasthāna, (36) Nārana, (37) Puri, (38)

Rathaka, (39) Sadana, (40) Sadman, (41) Sva-vrksa, (42)

Vešman, (43) Vimāna (44) etc.

The terms like <u>Devālaya</u>, <u>Devāyatana</u>, <u>Devakula</u>,

Devagrha etc. indicate that the ancient temple was a

'house of the gods'. The earliest temples were, therefore,

18.	Acharya P.K.,	An Encyclopaedia of Hindu Architecture, Vol. VII, p.63
19.	<u>Ibid</u> :, p.64	20. <u>Ibid</u> :, p.59
21.	<u>Ibid</u> ;, p.367	
22.	Kæamrisch Stella,	op.cit., p.37
23.	Acharya P.K., op.	<u>cit.</u> , p.137
24.	Kramrisch Stella,	op.cit., p.137
25.	<u>Ibid.</u> , p.137	
26.	Acharya P.K., op	.cit., p.229
27.	<u>Ibid.</u> , p.229	 
28.	<u>Ibid.</u> , p.231	29. <u>Ibid</u> ., p.230
30.	<u>Ibid.</u> , p.168	31. Kramrisch Stella, oo.cit.,p.138
32.	Acharya P.K., op.c	it., p.190
<b>3</b> 3.	<u>Ibid.</u> , p.134	34. <u>Ibid</u> ., p.395
35.	<u>Ibid</u> ., p.413	36. <u>Ibid</u> ., p.426
37.	<u>Ibid.</u> , p.278	38. <u>Ibid.</u> , p.312
39.	<u>Ibid.</u> , p.436	40. <u>Ibid</u> ., p.513
41.	<u>Ibid.</u> , p.513	42. <u>Ibid</u> ., p.594

Kramrisch Stella. op.cit., p.137

43.

designed after the models of the residential house,

There was no difference between 'grha' and a'mandira'

(temple). In Creete, too, the temple was known as

'the house of the deity'. (45)

'Prāsāda' originally denotes a mansion or a large or a palatial building. The same is the case with 'Harmya' and 'Vimāna'. 'Prāsāda' is the most general word used in the North Indian Vāstu texts to indicate a temple. The South Indian texts refer to temples mostly as 'Vimāna' and 'Harmya' and occassionally as 'Prāsāda'.

'Mandira' generally denotes a house, an abode, a dwelling. But it is worthnoticing that the word 'Mandira' which is most commonly used for a temple nowdays is altogether absent in the earliest known inscriptions and literature, though in later Southern Vastu texts it has been taken as a synonym for 'Prāsāda' or 'Harmya'. The Northern texts, however, indicate that the term 'Mandira' has a technical meaning. According to Viŝvakarma-Prakāŝa a house made of stone is a 'mandira'. (46) In all early texts, literary or epigraphic, the most commonly used word to indicate a temple is 'Prāsāda'.

<sup>44. &</sup>lt;u>Ibid.</u>, pp.131 ff.

<sup>45.</sup> Bhattacharya Tarapad, The Canons of Indian Art,

'Asana' means a seat. 'Sadana', 'Sadman' and

'Vesman' denote an abode, a house, a dwelling. 'Mandapa'
originally stood for an open hall and 'Ratha' or 'Rathaka'
for a carriage or a chariot. Some old temples were constructed in the form of a mandapa or a ratha. 'Pura' or
'Puri' denotes a house, a town, a fortress, a stronghold.

Large temples often formed strongholds or towns. As the unenshrined images stood below trees, primitive shrines were presumebly constructed in the form of sva-vrksas (one's own trees).

The temple is the seat and dwelling of a god according to the majority of the names. 'Alaya' means an abode.

A temple where a temporary idol is worshipped is called 'Ksanikālaya'. The word 'Nārana' (an abbreviation of Nārāyana) denotes the temple of Visnu. (48) Jina(-ka), Jinālaya Caitya or Vasati is a Jaina temple containing an image of a Tīrthankara. The word Mūlasthāna is also

<sup>46. &</sup>lt;u>Višvakarmā - Prakāša</u>, IV, 13

<sup>47.</sup> Acharya P.K., op.cit., p.134

<sup>48. &</sup>lt;u>Ibid.</u>, p. 278 49. <u>Ibid.</u>, p. 190

used for a temple, but it implies a principal temple situated in the centre of a village or town. (50)

Samarāngana Sutradhāra gives the following names to the place for the god: (51) (1) Deva-dhisnya. It means a seat, an abode, a house of the god. (2) Caitya. This word is derived from Citi., meaning a heap, a funeral pile, a pile. Caitya is a sacred monument which is piled up like the Vedic Agni (citi). (3) Arcā-grha. Arcā means worship or image. Therefore Arcā-grha means a house for worship or image. (4) Devāyatana means a residence (abode) of god and (5) Vibudha-āgāra means a house of a god (deva, sura, vibudha).

Vasahi (in Prakrt), Vasati (in Sanskrit), Vasahikā

Or Vasatikā means a residence, a house or a dwelling
obviously of Jaina. Generally it designates a Jaina temple.

For instance the Caulukya King Mūlarāya I (942-997 A.D.)

got built a Jaina temple named 'Mūlarāja Vasahikā' at
Anhilwād Pātan. (52) Temples built by Vimala (1031-32 A.D.),

<sup>50. &</sup>lt;u>Ibid.</u>, p. 426

<sup>51.</sup> Bhoja, Samarāngana Sutradhāra, XVIII, 5M

<sup>52.</sup> Merutunga, Prabandha-Cintamani, p.17

a minister of Bhīmadeva I (1022-1064 A.D.) and Tejapāla (1230-31 A.D.), a minister of Rānaka Vīradhavala (1226 to 1238 A.D.) and father of Lūnasimha on Mt. Abu are known respectively as 'Vimala Vasahi' and 'Lūna Vasahi'. At present a Jaina temphe is popularly known as 'Derāsar' in Gujarati. The word 'Derāsar' is derived from 'Devāśraya' which means a shelter for the god, though the original concept of Jains distinguished 'Jina' or 'Tīrthankara' from 'Deva'.

#### 7. Origin and early development of the temple in India.

In the beginning an icon was installed under a tree in an open ground. To protect the icon against weather and animals it was sometimes enshrined in a small cell or room built for it. It was the primary form of a temple. In course of time another room was added in front of it for comfortable accommodation of devotees in all seasons.

These two rooms are respectively known as garbhagrha and mandapa. Thus temple-architecture began to evolve gradually. In very early times such shrines may have been made of wood, thatch and bamboo, but it soon became a sanctum of stone or bricks.

and Vasudeva at ancient Madhyamika (near Udaipur). Jandial temple at Taxila and two temples near Nagarjunakonda in Gantur District (Andhra Pradesh) are notable primary forms of the Indian temple of the historical period.

They belong to the Mauryan period (322 B.C. to 185 B.C). (53)

It seems that the architectural form of the Indian temple enshrining an image fully evolved during the Gupta Period. (54)

Temple-architecture underwent gradual development through centuries since then and attained highly developed forms of different types in North India, the Deccan and South  $I_n$ dia within a millenium.

Provision of <u>Pūrtas</u> i.e. works of public utility

(especially temples and reservoirs) was regarded a pious

act yielding <u>punya</u> (religious merit). As sacred monuments

of religious purpose, new temples were contributed and

old temples were renovated by Hindus and Jainas through

<sup>53.</sup> Sompura K.F., Bharatiya Sthapatya ane shilp,p.88

54. Sompura K.F., Structural Temples of Guiarat

<sup>54.</sup> Sompura K.F., Structural Temples of Gujarat

(STG), p.22

centuries. The pious activity has continued upto present times. As noticed above, Buddhism declined and vanished in India after the 12th century A.D.

# B. The antiquity and development of Temple architecture in Gujarat

The temple of Cakrabhrt(Visnu) built by Cakrapalita, the administrator of Girinagara, is the earliest known temple of Gujarat. It is recorded in the Junagadh Rock—inscription of Skandagupta (457 A.D.), (55) but it exists no more. The temple at Gop in Barada hills (Dist.Jamnagar) is the earliest known temple among the extant temples in Gujarat. Generally it is assigned to the 6th century A.D. (56) Both these temples are dedicated to Brahmanical deities.

The Jaina tradition alludes to the construction of Jaina temples at several places like Mt. Abu,

Acharya G.V.(Ed.), <u>Historical Inscriptions of</u>

<u>Gujarat</u>, Part<sub>\(\text{\gamma}\)</sub>I, No.6;

Indian Antiquary, Vol. VIII, pp. 366f.

<sup>55.</sup> Fleet J.F., 'Junagadh Rock Inscription',

<u>Corous Inscriptionum Indicarum</u>,

Vol. III, p.56;

Shatrunjay hill, Palitana, Mahuva, Bharuch,
Stambhanaka (Thamna) and Shankhalpur in Gujarat during
the Ksatrapa or even pre-ksatrapa period, (57) even if
we leave aside proto-historic times of hoary antiquity.

The Jaina Prabandhas indirectly allude to certain Jaina temples at Valabhī, the capital of Maitraka Kings, but none of these temples exists at present. (58)

Buddhist monuments in the form of stupas,

Caityagrhas and Vihāras came into existance in Gujarat

since the Ksatrapa Period. Some of them were rock-cut,

white some others were structural. Some of these contain

images of the Buddha in niches. (59)

Some copper-plates of the Maitraka Kings allude to the worship of the Buddha or the (Seven) Buddhas in Buddhist Viharas. (60)

Dhaky M.A., The Maitraka and the Saindhava

Temples of Gujarat, pp.39f.

<sup>57.</sup> Shastri H.G., Maitrak-kālīn Gujarat, pt.2,p.417

Majmudar M.R.(Ed.) Chronology of Gujarat, pp.45,60

<sup>58.</sup> Shastri H.G., <u>op.cit.</u>, p.35

However no independent Buddhist temple is known to have been known to built in Gujarat.

These references atterst that the activity of building a temple in Gujarat is at least as old as the 5th century A.D. Temple architecture achieved gradual progress in Gujarat in subsequent times.

The Nagara form of temple architecture attained full development in Gujarat during the Caulukyan (Solanki) period (942 - 1304 A.D.). It has continued here thenceforth through subsequent periods.

C. The component parts of Brahmanical and Jaina temples in Gujarat (61)

A full-fledged temple consists of several component parts horizontally and vtrtically. The main component parts of the temple are as below:

(Viharo)

Sompura K.F., Gujarat no Rajakiy ane

Samskrutik Itihas, Vol.II

pp. 34lff.

Maitrak Kalin Gujarat,

pt.2, Appendix 3,

<sup>61.</sup> Sompura K.G., STG. pp.31ff.

#### I. Horizontal parts (Fig.1)

Garbhagrha: It is an important component part of a temple, wherein an icon of the main deity is installed. It is known as garbhagrha or garbhagara (gabharo in Gujarati) i.e. the interior cella or mulasthana i.e. original cella. The innerside of the garbhagrha has generally a plain square plan. It is roofed by a Sikhara (spire). It is entered through a door which is called <u>garbhadvara</u>. The garbhadvara consists of dvarašakhas, <u>uttaranga</u> and <u>udumbara</u>. The two vertical jambs of the door-frame of the garbhadvara are known as dvarašakhas. The upper horizontal part of the doorframe is called <u>uttaranga</u> (lintel). Mostly the central portion of the uttaranga contains the figure of the main deity to whom the temple is dedicated. This part is known as <u>lalatabimba</u>. <u>Udumbara</u> is the sill or threshold of the door.

contain square or rectangular garbhagrhas, which are internally plain. The middle portion of the wall in the case of pre-Caulukyan temples is generally found plain externally. The walls of the Caulukyan temples are

projected outward These projections may be 1,3,5,
7,9 or even more in number. These projections are known
as Nāsikās, Phālanās, Nirgamas or Rathas. According to
the number of projections the plan is known as triratha

(trinasikā) (Fig.2,a) pancaratha (pancanāsikā) (Fig.2,b)
sapta-ratha (sapta-nāsikā) (Fig.2,c) etc. In most of
the Caulkyan temples the walls of the garbhagrha externally are found having double projections, technically
known as trināsikā.

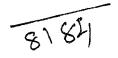
The different projections are designated as follow:

The projection at the centre is called <u>bhadra</u>. It is some times flanked by pratiratha on either side. The corner lines of the wall are called <u>Karnas</u>, <u>Nandi</u> is placed between <u>bhadra</u> and <u>pratiratha</u> or between <u>pratiratha</u> and <u>karna</u> or between <u>bhadra</u> and <u>pratiratha</u> as well as pratiratha and <u>karna</u>. Canonical works describe different lengths for the different projections. For example in case of <u>pancaratha</u>, the <u>bhadra</u> is 4 units, the pratiratha is 2 units each and the karna also is 2 units

each, and in case of saptaratha the bhadra is 4 units, the pratiratha is 2 units each, the nandi is 1 unit each and the karna is 2 unit each. The addition of these projections or external side of the walls presents a variety of shape to square ground-plan of the garbhagrha.

The door-frame of the garbhagrha consists of two vertical jumbs supporting the lintel containing a central dedicatory block. On each side of the udumbara there is a projecting kirtimukha face. The udumbara is placed on the ardhacandra (literally half-moon i.e. semi-circular step). The whole moulding is adorned with sankha, padma and lotus leaves.

The vertical sections of the door-frame are known as <u>śākhās</u>. The jambs comprise 3,5,7 or 9 parallel vertical sections <u>sach</u> adorned with various sculptures on it. There are nine types of <u>śākhās</u>. Among these types four are described in detail, namely <u>Subhaga</u> (with three <u>śākhās</u>), <u>Nandinī</u> (with five <u>śākhās</u>)



Hastinī (with seven śākhās) and Padminī (with nine śākhās). Uttaranga is generally marked with a figure of Ganesa in the centre.

A temple generally consists of one garbhagrha, it is known as ekayatana. Temples having two, three or five garbhaghas are respectively known as dvyayatanas (dvipurusa prasadas), tryayatanas (tripurusa prasadas) and pancayatanas.

- (2) Antarala: Antarala is a component which functions to conjoin the <u>garbhagrha</u> and the <u>mandapa</u>. In ground plan it is generally rectangular.
- is known as pradaksinā patha. (circumambulatory passage).

  It is meant for circumambulation. It is also known as bhramanī, bhamatī, andhāra or andhārikā. A temple with pradaksinā patha is called sāndhāra-prāsāda, while a temple without it is known as nirandhāra prāsāda.
- (4) Mandapa: A mandapa is a hall. It is either directly attached to or connected through the antarāla with the garbhagrha. In plan the mandapa is either square or rectangular with or without lateral projections.

A closed mandapa is known as gudhamandapa, while an open mandapa called sabha-mandapa or ranga-mandapa or nrtya mandapa in accordance with its main function or purpose intended. A large mandapa contains pillars supporting its roof. Sometimes a large temple contains both gudhamandapa and sabhamandapa. The mandapa has generally an entrance in front, approached through a flight of steps. The mandapa of a large temple has often a triple (trika) plan, having porches and entrances on three sides, Kaksasana is a seat attached to the pillars of the open mandapa or porch, the wall enclosing them being kept dwarf. It has generally a sloping seat-back for comfortable posture.

leading upto the mandapa. It is also called ardha-mandapa or mukha-mandapa. The cokī is a square porch having four pillars. The porch in Brahmanical temples in Gujarat generally consists of a single square cokī (catuskikā), while Jaina temples contain three, six or nine cokīs, having 8,12 or 16 pillars respectively. In the case of three cokīs porches are arranged in one continuos horizontal row, while in the case of six or nine cokīs

the porches are arranged in two or three horizontal rows respectively, the rows being directly connected with each other.

#### II. Vertical parts (Fig,3)

- (1) Pītha:(Fig, 4) The base of the temple is known as pītha or adhisthāna. It is ornamented by horizontal mouldings carved on its outer face. These mouldings are as follows from the bottom upwards: Bhitta,

  Jādyakumbha, Antarapatras, Karnika, Grāsa pattī,

  Chādya, Gajathara, Narathara, Vajithara or Ašvathara and Pattikā. The most common varieties of pītha are Karna pītha, Kāmada pītha and Mahā pītha.
- (2) Mandovara: (Fig, 5) The exterior face of the wall of the garbhagrha or gudhamandapa is known as mandovara. The mandovara is decorated with horizontal mouldings from bottom upwards like Khuraka, Kumbhaka, Kalaša, Kapotāli or Kevāla, Manchikā, Janghā, Udgama, Bharanī, Sirāvatī, Mahākevāla and Kūtachādya. An antarāla is carved between two successive mouldings.
- (3) <u>Sikhara</u>: The structure of the gabhagrha is known as <u>sikhara</u>. The <u>sikharas</u> of temples of Gujarat are

divided into two categories as (i) stepped pyramidal and (ii) curvilinear. The first category, consisting of horizontal layers (chādyas), was in vogue during pre-Caulukyan times.

The second category developed in two varieties.

In one variety the line of curve (rekhā) rose almost vertically turning gradually inwards as it reached the summit. In case of the second variety there are several lateral projections corresponding to the ground plan or originated from its base.

The sikhara is crowned with an amalaka, kalasa and andaka. The curvilinear shaped-sikhara is surrounded by subordinate or miniature sikharas like urusrigas, pratyangas, singas etc. The main or central sikhara (mulamanjari) covers the space occupied by the shrine proper, while the urusrigas and singas follow lateral projections. The urasingas are constructed in the form of vertical sections of the replica of the spire in diminishing size. They are constructed in semi or high relief and directly attached the vertical sections of the spire on all the four curvilinear faces. The singas are miniature spires constructed in the round on the

karnas or corners of the main spire.

According to the number of sikharas the temples are known as Ekandi, Pancandi, Navandi etc. The temple consisting of only the main sikhara is of the Ekandi type. The temples having a main sikhara and four subordinate sikharas (urusrngas) is Pancandi. The Navandi type of the temple consists of a main sikhara and eight urusrngas.

- central position of

  (4) <u>Śukanāsa</u>: The superstructure of the <u>antarāla</u>

  is called <u>śukanāsa</u> or <u>śukanāsikā</u>. It is projected on

  the front side of the <u>śikharas</u>
- (5) <u>Samvarna</u>: <u>Samvarna</u> or <u>samarana</u> is the superstructure of a mandapa; it consists of <u>layers</u> stepped pyramidal, each layer being decorated with a series of full—shaped ornaments, diminishing in number as it goes upwards.
- (6) <u>Pillars</u>: Pillars support the superstructure of the mandapa. They generally consist of three sections like <u>kumbhaka</u> or <u>kumbhī</u>, stambha and sirsa. Pillars

have many varieties in shape- square, octagonal, sixteen-faced and circular. The combination of the varied shapes gives rise to composite shapes. They are ornamented with different moulding.

(7) Vitana or Karotaka: The interior roof of the mandapa is called Vitana or Karotaka. The Vitana is either flat or domical. There are three main varieties of vitanas: (1) Samatala (2) Ksipto tksipta and (3) Udita. In the latter two categories, the dome of the mandapa is supported on an octagonal frame of architraves resting over pillars and internally rises in concentric courses, terminating at the apex in a pendant of exquisite beauty. The central lotus—shaped pendant is known as Padmašilā. It is a keystone of the ceiling.

#### III.Subsermient parts

The Kirtitorana (an arched gate), the <u>Prakara</u> (an enclosure), the <u>Balanaka</u> (entrance gate), the <u>Devakulikās</u> (a collonaded group of minor shrines), the <u>Dipa-stambha</u> (a lamp-post) and the <u>Kunda</u> (the tank or reservoir) are the subservient parts of the temple.

The Kirtitorana or an arched gate was erected in the front in the middle and/or on either side of a temple. It is formed of two richly carved lofty pillars. The architrave supported on the pillars is surmounted by an arch consisting of three or five curves arranged in the form of a triangular pediment. All its components are richly decorated with mouldings and figures. The torana is popularly known as Kirtitorana in Gujarat.

The <u>Prakara</u> is the fortification which encloses the temple. The main entrance to it i.e. the entrance gate is known as <u>Balanaka</u>. The <u>Balanaka</u> is either a one-storeyed or many-storeyed structure.

The large Jaina temples generally contain a series of <u>devakulikās</u> fronted by corridors. The courtyard is enclosed by rows of a number of <u>devakulikās</u>, each containing an image of <u>Tirthankara</u>. The <u>devakulikās</u> generally number 24, 51 or 71 and all surmounted by their respective <u>sikharas</u>, Such Jaina temples, according to the number of their <u>devakulikās</u>, are respectively known as Covis (twenty four) Jinālyas, Bāvana (fifty two)

Jinālayas and Bonter (seventy -two) Jinālayas. In Covis Jinālayas eight <u>devakulikās</u> are arranged in a row in front as well as on the right and left sides. In Bāvan Jinālayas there are 17 <u>devakulikās</u> on the right side.

17 on the left side, 9 behind the main temple and 8 in front of it. Thus the main shine and 51 small shrines number 52 in all. In Bonter Jinālaya there are 25 devakulikās or each the right and the left side, 11 behind the main temple and 10 in front of the main temple. Thus main shrine and the 71 <u>devkulikās</u> number 72 in all.

The space between the temple and the <u>prākāra</u> forms a courtyard. The courtyard of many Jaina temples is enclosed by a series of <u>devakulikās</u> on its sides, their back walls forming the <u>prākāra</u> of the site.

The <u>dipastambhas</u> (lamp-posts) are found generally in spacious compounds of some temples, as for instance in the Neminatha temple on Mt. Girnar, and the Candesvara Mahadevatemple at Dholka.

Several temples are found associated with a tank or reservoir (Kunda) each. Kundas are provided with

flights of stems, leading down to the water of the reservoir on all sides. The descent is sometime made in terraces decorated with small shrines and Miches.

The decorative sculptures of the temple give charm and grandeur to the structures. The flora and fauna comprise natural sculptures, while conventional sculptures consist of figures of gods and goddesses, composite or mythical figures and human figures, mythological scenes, various scenes of human life, geometrical designs etc. The prevalence of Buddhism ceases to exist in Gujarat during the Post- Maitraka period. Hence the activity of temple architecture in Gujarat gets thereafter confined to the followers of Hinduism (Brahmanism) and Jainism.

# C H A P T E R : II

A BRIEF SURVEY OF THE PRE - MUGHAL

TEMPLES IN GUJARAT

#### CHAPTER II

#### A BRIEF SURVEY OF THE PRE-MUGHAL TEMPLES IN GUJARAT

#### I. Temples built during the Pre-Caulukyan times

Gujarat is rich in old temples, which are spread over almost all its districts (Map.1). Hindu and Jaina temples built before and during the Mughal Period are traced to large extent in most of its districts.

The Mauryan sovereigns of Magadha ruled over

Gujarat at least from <u>circa</u> 315 B.C. to <u>circa</u> 220 B.C.

No remains of any temples of the Mauryan Period are

available in Gujarat so far.

The period of the Indo-Greek rule (circa 185 B.C.-23 A.D.) has not left remains of any temple, but Jaina traditions contain references to the construction of certain temples.

The Ksatrapa period covered by the rule of the Western Ksatrapa in Gujarat ranges from 23 A.D. to circa 400 A.D. (1) The Ksatrapas were probably Saivas.

<sup>1.</sup> Jamindar Rasesh J., 'Pascimī Ksatrapo',

<u>Gujarato no Rājakīy ane</u>

<u>Sāmskrutik Itihās</u> (GRSI).

Vol.I, p.107;

Ksatrapakālanum Gujarat, p.56

yet no remains of any Brahmanical temples of this

period have come to light. We have come across some

rock-cut caves in Saurastra and south Gujarat. Most

of them have been associated with Buddhism or Jainism.

Some Buddhist structures are found at Boria, and Intwa

near Junagadh and Devani Mori (Dist. Sabarkantha).

They represent remains of stupas and vihāras built in

brick.

Shortly after the end of the Ksatrapa Period the Gupta emperors of Magadha extended their power over Gujarat in circa 400 A.D. and reigned upto circa 470 A.D. Thus the Gupta period has a very short span of about seventy years in Gujarat. The Junagadh Rock-Inscription of Skandagupta records the construction of a temple of Cakrabhrt (Visnu) by Cakrapālita, the administrator of Girinagara (Junagadh). At present this temple does not exist in its original form. No remains of any temple built during the the Gupta period have come to light.

Soon after the disintegration of the Gupta empire the Maitrakas established their power at Valabhi

in Saurastra in about 470 A.D. Their power extended over Mainland Gujarat, Saurastra, Kacch and Western Malwa. Their rule continued upto 788 A.D. Thus the Maitraka Period covers a long period of more than three centuties. After the decline of the Maitraka Kingdom the terriotories of Gujarat were ruled by several dynastics such as the Cavadas in North Gujarat and the Rāstrakutās in Central and South Gujarat. There were different Kingdoms in Saurastra, as those of the Capas in north, the Calukyas in South and the Saindhavas in east. The period from 788 A.D. to 942 A.D. is known as Post-Maitraka Period in history of Gujarat.

The temples of the Maitraka and post-Maitraka

Period may be classified in two ways: 1. according to

the superstructure of garbhagrha and 2. according to

the ground-plan.

1. Classification according to the superstructure of garbhagrha

According to the superstructure of the garbhagrha, the temples of this period are classified into four divisions: A. Phāmāsanākāra, B. Vimānākāra, O. Šikharānvita and D. Valabhīchandaja.

#### A. Phamsakara or Phamsanakara

The most notable architectural feature of the <a href="Phāmsākāra">Phāmsākāra</a> temple is the pyramidal roof rising in receding tiers either with or without decoration of <a href="candrašālās">candrašālās</a>, <a href="Phāmsākāra">Phāmsākāra</a> temples are divided into three sub-groups: (1) <a href="Gandhāric">Gāndhāric</a>, (2) <a href="Pseudo-Dravidian">Pseudo-Dravidian</a> and (3) <a href="Surpodbhava">Surpodbhava</a>. (3)

#### (1) Gandharic

A temple belonging to this group has a penthouse roof as its unit of superimposion. Extant examples are a few.

The old temple at Gop (Dist. Jamnagar) stands on a jagatī surrounded by a double courtyard. (4)

2. Nanavati J.M. & The Maitraka and the Saindhava

Dhaky M.A., Temples of Gujarat. (MSTG),

pp.27ff.

Nanavati J.M. and Sompura K.F. classify these temples into three division: Chadya-Sikhara Type A Mekhanvita Sikhara Type and Valabhichandaja Type the chadya Sikhara type covering Phamsanakara and Vimānākāra.

Nanavati J.M. & 'Sthapatyakiya Smarako' Sompura K.F., GRSI, Vol.III, p.302

The shrine is unicellular. The <u>\$ikhara</u> of the cella contains two tiers arranged as a stepped pyramid. The walls are devoid of any ornamentations. The holes in the walls indicate that the cella was surrounded by a covered ambulatory passage, which exists no more. It has no mandapa or mukhamandapa in front. This temple is assigned to the last quarter of the 6th century A.D.<sup>(5)</sup>

The old temple at Kadvar (Dist. Junagadh)

consists of a garbhagrha, a pradaksinapatha, a mandapa

and two srngaracokis. The cella is rectanfular. In front

<sup>3.</sup> Nanavati & Dhaky, MSTG, pp.27ff.

<sup>4.</sup> Burgess J., Antiquities of Kathiwad and Kaccha (AKK), Pl. LII;

Shastri H.G., Maitrakakalin Gujarat, pp.636 ff.

Sompura K.F., The Structural Temples of

Gujarat (STG), Figs., 215-216;

Nanavati J.M. & 'Sthapatyakiya Smarako'(SS),

Sompura K.F., GRSI, Vol.III,pp.288ff.

<sup>5.</sup> Nanavati & Dhaky MSTG, pp.39f.

of the mandapa two cokis are arranged on  $^{\alpha}_{\Lambda}$  right angle. The height of its garbhagrha is double its width. (6)

The Gayatri temple at Prashanavada (Dist. Junagadh) is of the Sandhara type in construction. Its gudhamandapa rectangular inpplan. The rangamandapa seems to be added in the Solanki Period. The pradaksina patha and gudhamandapa are covered with the phamsana roof consisting of seven tiers decorated with candrasalas.

The renovated spire on the garbhagrha is of very late origin. (7)

#### (2) Pseudo-Dravidian

The temples of this class have been mistaken for <u>Dravidian</u> ones primarily as their <u>phamsana</u> consists of courses of roll cornicas. The sub-group may be further resolved into two series as follows:

<sup>6.</sup> Cousens H., Somanatha and other Medieval

Temples of Kathiawad (SMTK),
pl. XXXII;
Nanavati & Dhaky, MSTG, Fig.22, pl.71;
Nanavati & SS, pp.309ff
Sompura,

<sup>7.</sup> Nanavati & Dhaky, MSTC, p.43, pl.52,Fig.28;
Sompura K.F., STG, pp.499ff;, figs. 18-19;
Nanavati & Sompura, SS, pp.312f.

#### (a) Spire with plain tiers

The Camundamātā temple at Kindarkheda.

(Dist. Junagadh) faces east. It consists of a cella and a porch. The adytum is covered by five tiers. (8)

The old temple and temple No.4 at Odadar (Dist. Junagadh) have spires with plain tiers. (9)

#### (b) Spire with decoarated tiers

The old temple at Visavada(Dist. Junagadh)
locally known as Sankhaderum, is in dilapidated condition. The sanctum rests on pitha. The mandapa exists no more. The sikhara consists of four tiers decoarated with diminishing number of candrasalas. The cella is surrounded by an ambulatory. The mandapa is front of the cella is rectangular. (10)

The Rājal-Vejal mātā temple at Old Dhrevad

(Dist. Jamanagar) (11) and the Dhingesvara temple near

Chhaya (Dist. Junagadh) (12) belong to this group.

<sup>8.</sup> Nanavati & Dhaky, MSTG, p.44, pl.9, fig.13;
Nanavati & Sompura, SS, p.313

<sup>9.</sup> Nanavati & Dhaky, MSTG, p.44

<sup>10.</sup> Cousens H., SMTK, p.44, plt.9, Fig. 13;
Nanavati & Dhaky MSTE, pp.44f;

## (3) Surpodbhava

The inverted cyma recta is the basic feature of the pyramidal roofs in this class. There are two varieties of this group (a) <u>Suddha</u> or Pure and (b) <u>Samghata</u> or Composite.

# (a) Suddha

Temples belonging to this class contain plain tiers or tiers decorated by <a href="mailto:candrasalas.">candrasalas</a>.

The Siva temple at Boricha (Dist. Junagadh) was originally a sandhara type construction with a gudhamandapa. At present only the sanctum with a phamsana roof of four-tiers survives (13)

The Sun temple at Kindarkheda (Dist. Junagadh)

comprises a cella, an ambulatory, a closed hall and
a porch. In front of the door way is a balipitha

(stone-table) for offerings. It seems to be later

addition. The four-tired spire on the cella is

Nanavati & Sompura, SS, p. 314

<sup>11.</sup> Nanavati & Dhaky, MSTG, p. 45

<sup>12.</sup> Ibid.

<sup>13.</sup> Nanavati & Dhaky, <u>MSTE</u>, p.46, p1.12; Nanavati & Sompura, <u>SS</u>, p. 315;

surmounted by an <u>amalaka</u>. (14)

The group of temples at Ghumli (Dist. Jamnagar) is locally known as that of Sonkamsārī's temples. Among them the temple No.8 with its gudhamandapa is oblong on plan. The phāmsanā roof on the cells consists of seven tiers. (15)

Anjanimātā temple Chhaya (Dist. Junagadh), (16)

the temple No.3 in Srinagar (Dist. Junagadh), (17) the

Khimesvara temple No.7 in Kuchhdi (Dist. Junagadh), (18)

Chelesvara temple near Mahavasa (Dist. Junagadh), (19)

and the Sun temple at Pata (Dist. Junagadh) also

belong to this group.

<sup>14.</sup> Cousens H., SHTK, pp.42f;
Sompura K.F., STG, p.92;
Nanavati & Dhaky, MSTG, pp.47f., Fig.27a, pls.13,65;
Nanavati & Sompura SS, p.315

<sup>15.</sup> Burgess J., AKK, pp.183ff;
Nanavati & Dhaky, MSTG, p.47, Fig.12a, pls.14 & 56;
Nanavati & Sompura, SS, pp.315f

<sup>16.</sup> Nanavati & Dhaky, MSTG., 9.47

<sup>17. &</sup>lt;u>Ibid.</u>, pp.47f

<sup>18.</sup> Ibid., p.48

<sup>19.</sup> Nanavati & Dhaky, MSTG., p. 49, Fig. 11c, pl.17

<sup>20.</sup> Nanavati & Dhaky, MSTG., p.48;
Sompura K.F., STG., p.501,Fig.7

The temple No.3, in Bhansar (Dist. Junagadh), the Sun temple in Jhamara (Dist. Junagadh), The Khimesvara temple No.3 (Dist. Junagadh), and the Pithadmata temple in Balej (Dist. Junagadh), also belong to the <u>Suddha</u> type, but their <u>sikharas</u> are decorated with <u>candrašālās</u>.

# (b) Sanghata (Composite)

Sanqhāta group is so called because the principal, inverted cyms-recta course alternates with a minor roll cornice. There are two types of this sub-group:

(1) with plain tiers and (2) with lata decoration.

The Camundamata temple near Bokhira (Dist. Junagadh) belongs to the type no.1. The oblong temple
stands on a low upapitha. The walls of the mukhamandapa
are featureless. The spire consists of three tiers. (25)

Some temples belonging to sanghata type have spires with <a href="lata">1</a> decorations.

<sup>21.</sup> Sompura K.F., STG, p.490, Fig. 35; Nanavati & Dhaky, MSTG, p.49, pl.18

<sup>22.</sup> Nanavati & Dhaky, MSTG, p.49

<sup>23.</sup> Ibid., pp.49f.

<sup>24. &</sup>lt;u>Ibid</u>, p.50

<sup>25. &</sup>lt;u>Ibid</u>, p.59, pl.20, Fig. 27b

The **S**un temple at Prasanavada (Dist. Junagadh) has a spire with four tiers. (26)

The Jardesvara temple at Ranavav (Dist.Junagadh) was of the <u>sandhara</u> type, but the front part of its closed hall has vanished. The <u>phāmsanā</u> consists of four tiers. (27)

The Suvarnatīrtha temple at Barvada near

Dwarka rests on a jagatī. It is Sāndhāra prāsāda with a mukhamandapa in front. (28)

The Sonkamsari temple no.4 at Ghumali also belongs to this group. (29)

## B. <u>Vimanakara</u>

Temples belonging to the <u>Vimanakara</u> type have superstructures consisting of storgys - <u>talas</u>, rising one above another. Generally the spire is crowned with

<sup>26. &</sup>lt;u>Ibid.</u>, p. 50, pl.21

<sup>27. &</sup>lt;u>Ibid.</u>, p. 51, pl.23

<sup>28. &</sup>lt;u>Ibid.</u>, p. 51, pl.22, Fig., 24,b

<sup>29.</sup> Ibid., p.51, pl.24

an <u>amalasaraka</u>. <u>Vimanakara</u> temples are divided in two sub-groups: (1) Pseudo-Dravidic and (2) Neo-Dravidic.

The former has a more emphatic Dravidian look. The latter seems a partly degenerate sequel.

#### (1) Pseudo-Dravidic

The temples nos. 2,5 and 6<sup>(30)</sup> at Bhanasara belong to this group. The sikhara of the temple no.2 has a tritala prastara triple entablature. Its tiers are ornamented with candrasala. The temple No.5 is the largest temple in the group. It is a sandhara prasada with a gudhamandapa. The temple No.6 is unicellular. (31)

The old temple at Kalsar (Dist. Bhavnagar) is known locally as Vasīnum Derum or Firangī Deval. It has a rectangular garbhagrha and a gudhamandapa. The superstructure above the cella is tritala. (32)

The temple No.1 at Khimesvar consists of a cella, an ambulatory, a closed hall and a porch. (33)

<sup>30. &</sup>lt;u>Ibid.</u>, pp.52f.

<sup>31.</sup> Ibid., pl.26, Fig.14a

<sup>32. &</sup>lt;u>Ibad.</u>, p.53, pl.27

<sup>33. &</sup>lt;u>Ibid.</u>, pp.54f., Fig.26a.

Its pitha is simple. The superstructure above the cella consists of four tiers. The temple No.2 is a sandhara prasada. The temple rests on a simple pitha with featureless walls. (34) The temple No.5 also belongs to Pseudo-Dravidic type. (35)

The Bīleśvara temple at Bilesvar (Dist.Junagadh) is the largest temple of the <u>Vimānākāra</u> class. This is a <u>sāndhāra</u> typed construction. Its pītha resembles with that of the Kadavar temple. The lofty superstructure rises from a plain <u>Vimānavedikā</u>. (36)

The temple No.1 of the <u>Sonakamsari</u> group has an oblong plan with an ambulatory. The temple has no <u>pitha</u> proper. The superstructure above the sanctum contains five tiers decorated with plain <u>candrasalas</u>. (37)

## (2) <u>Neo-Dravidic</u>

The old temple at Pindara (Dist. Jamnagar)

Figs. 10a,b, d,f, pls. 29-30;
Nanavati & Sompura, SS, pp.323f.

<sup>34. &</sup>lt;u>Ibid.</u>, p.54, Figs. 8d and 14b

<sup>35.</sup> Sompura K.F., <u>STG.</u>, p.494, Fig.32;

Nanavati & Dhaky, <u>MSTG</u>, p.54, Fig. 12c, p1.57;

Nanavati & Sompura, <u>SS</u>, p.320

<sup>36.</sup> Nanavati & Dhaky, <u>MSTG</u>, pp.55f, pl.26, Figs. 15, 4b; pl.30

disappeared. Originally the superstructure consisted of five tiers. At present there are four tiers. The topmost tier has disappeared. (38)

The Camunda temple at Degam (Dist. Junagadh) is bi-chambered and faces east. The superstructure consists of five tiers. The three lower tiers are original; the upper two may be recent. (39)

The Sun temple (40) and the Vindhya vāsini

temple (41) at Srinagar, the Kālikā mātā temple at Old

Dhrevad (42) (Dist. Jamnagar) and the temple No.4 at

Bhanasara (43) are also of the Neo-Dravidic type.

SS,

p.323,

Nanavati & Sompura,

<sup>37.</sup> Burgess J., AKK, p.143f.;

Nanavati & Dhaky, MSTE, pp.56f, Figs.5a,25;

pls. 31,58;

Nanavati & Sompura, SS, p.322

<sup>38.</sup> Sompura K.F. <u>STG</u>, pp.**BOlf**., Fig.13;

Nanavati & Dhaky, <u>MSTG</u>, p.58, pl.33

Nanavati & Sompura, <u>SS</u>, pp.322f. pl.18, Fig.77

<sup>39.</sup> Nanavati & Dhaky, MSTG, p.59, Fig. 19a, pl. 35;

<sup>40.</sup> Nanavati & Dhaky, MSTG, p.58, Fig.41;
Sompura K.F., STG, p.503, Fig. 10;
Nanavati & Sompura, SS, p.321

<sup>41</sup> Nanavati & Dhaky, MSTG, p.58,

for yes

# C. Sikharanvita

The important feature of the <u>Sikharānvita</u>

temple is the gradual transformation of the superstructure into <u>Nāgara sikhara</u>. The major changes are three: (1) A condensation of the tiers or storeys into one total form (2) The motion of jāla takes place of <u>candrasālā</u>. (3) An integration of the corner aediculae, <u>karnakūtās</u>, on each storey with those of the top course.

The <u>Sikharānvita</u> group is divided into three sub-groups: (1) Proto-Nāgara (2) Eo-Nāgara and (3) Early <u>Nāgara</u>.

# (1) Proto-Nagara

The Proto-Nagara is a transition between the Vimana and the Nagara stages.

# (2) <u>Eo-Nagara</u>

The <u>sikharas</u> of Eo-<u>Nāgara</u> type temples are archic and rudimentary. But they have the true <u>Nāgara</u> look. All are <u>latina</u> or eka-srngī i.e. single-spired.

<sup>42.</sup> Sompura K.F., <u>STG</u>, p.497, Figs, 28-29;
Nanavati & Dhaky, <u>MSTG</u>, pp.58f.,pl.34;
Nanavati & Sompura, <u>SS</u>, p.323, pl.19, Fig.78

There are two sub-types of Eo-Nagara group: (a) with pyramidal sikhara and (b) with curvilinear sikhara.

# (a) With pyramidal sikhara

The **S**un temple at Sutrapada (Dist. Junagadh) is a <u>sāndhāra</u> construction. The <u>sikhara</u> above the cella is worthy to note. The motif of the <u>jāla</u> has advanced further. (45)

The Kotesvara temple at Kalavad (Dist.Jamnagar) also contains a pyramidal sikhara. (46)

# (b) Curvilinear typed sikhara

There are two examples of this group: The Sun temple at Akhodar (Dist. Junagadh) and the Sun temple at Pachtar (Dist. Jamnagar).

<sup>43.</sup> Nanavati & Dhaky, MSTG, p.59;
Nanavati & Sompura, SS, p. 323

<sup>44.</sup> Nanavati 8 Dhaky, <u>MSTG</u>, p.59, p1.37

<sup>45. &</sup>lt;u>Ibid.</u>, p.60

<sup>46. &</sup>lt;u>Ibid</u>., p.60

The Sun temple at Akhodar is very similar in plan to the Sutrapada temple. (47) The roofs above the mandapa and ambulatory are flat. The jala on the sikhara is very bold.

The Sun temple at Pachtar locally is known as Sadevanta-Savalinga's temple. In origin it was a sandhara building, but both the ambulatory and the mandapa have vanished. (48)

#### (3) Early D Nagara

Early Nagara temples are divided into four subgroups: (a) Latina or single-spired temples without
lattice work (b) Latina temples with lattice work

(c) Sekhari (multi-spired) temples without lattice
work and (d) Sekhari temples with lattice work. (49)

# (a) Latina temples without lattice work (a-jāla)

Some temples belonging to latina type are without lattice work. In other words they are a-jala. The

<sup>47.</sup> Nanavati & Dhaky, MSTG,pp.60f. Fig.5d; pls.40,60; Sompura K.F., STG, Figs. 15-16; Nanavati & Sompura, SS, pp.325 f., pl.22, Fig.82

<sup>48.</sup> Burgess J., AKK, p.186;
Nanavati & Dhaky, MSTG, p.61, pl.41;
Nanavati & Sompura, SS, p.326, pl.21, Fig.81

following are examples of this type :

The Randal temple at Visavada is a <u>sandhara</u> building. The cella is <u>pancaratha</u>. (50)

On plan the Kalikamata temple at Dhrasanvel is similar to the one at Old Dhrevad except that the clinner sanctum has an ambulatory. The walls of the shrine and hall are plain. (51)

The Nandesvara temple No.5, (52) Odadar

(Dist. Junagadh), the temple No.6 (53) pancayatana

temple at Pachtar, (54) the temples Nos. 3, (55) 4(56)

and pancayatana temple (57) at Miyani and the Cavadas

temples near Vasai (58) (Dist. Jamnagar) are also without lattice work.

<sup>49.</sup> Nanavati & Dhaky, MSTG, P.31

<sup>50.</sup> Nanavati & Dhaky, MSTG, p.63;
Somoura K.F., STG, Fig.4;
Nanavati & Somoura, SS, P. 334

<sup>51.</sup> Nanavati & Dhaky, MSTE, p.63, Fig.21, pl.46; Sompura K.F., STG, Fig. 27; Nanavati & Sompura, SS, p.334

<sup>52.</sup> Nanavati & Dhaky, MSTE, p.63

Nanavati & Dhaky, MSTG, p.63 pl.64; Nanavati & Sompura, SS, p. 334

<sup>54,</sup> Nanavati & Dhaky, <u>MSTE</u>, pp.63f; Fig.31b, p1.47

<sup>55. &</sup>lt;u>Ibid</u>, p.64 <u>57</u>. <u>Ibid</u>, p.64

<sup>56. &</sup>lt;u>Ibid.</u>, p.64 58. <u>Ibid.</u>, p.64

#### (b) Latina temples with lattice work (sa-jāla)

The old <u>saptāvatana</u> temple is situated at Dhrasanwel (Dist. Jamnagar). Locally it is known as Magaderum. The main spire is <u>puncaratha</u> in plan. The <u>sikhara</u> is in runious condition. The curvilinear spire has a developed form of the <u>jāla</u> motif. (59)

Ganesa derum at Ghumali was originally a sandhara temple but both the ambulatory and the mandapa have vanished. (60)

Both the temples described above are of the lattina type with lattice work. The temple No.2 at Miyani (61) and the temple No.4 at Nandesvar (62) also belong to this group!

# (c) <u>Sekhari temples without lattice-work</u>

Some <u>sekhari</u> (multi-spired) temples are without lattice work. There are three examples of this group.

<sup>59. &</sup>lt;u>Ibid.</u>, pp.6lf., Figs. 7a,b,c,d,32

<sup>60. &</sup>lt;u>Ibid.</u>, p.62;

Nanavati & Sompura, SS, pl.24, Fig. 85,

<sup>61.</sup> Nanavati & Dhaky, MSTG, p.62, pl.44,

<sup>62. &</sup>lt;u>Ibid.</u>, p.62, Fig. 7f.

The temple No.3 at Sonakamsāri is of a pancāndaka type. It contains a triratha shrine. The gudhamandapa has disappeared. (63)

The temple No.1 at Miyani is square on plan.

The mandapa has disappeared. The sikhara has 21 andakas. (64)

The temple No.3 at Nandesvar group had no mandapa. It is triratha on plan. The sikhara is pancandaka. (65)

# (d) Sekhari temples with lattice work

Some <u>sekhari</u> temples are with lattice work.

There are two examples of this group.

The Siva temple at Khimarana (Dist. Jamangar)
has lost its porch. The <u>sikhara</u> is now of five-spired
(pancandaka) type. The doorway is ornate and it is a
trisakha variety. (66)

The Bhima temple at Prachi (Dist. Junagadh)

near Prabhas Patan contains 33 andkas or spires. The

<sup>63. &</sup>lt;u>Ibid.</u>, p.66, pl.50, Figs. 29c, 7j;

<sup>64. &</sup>lt;u>Ibida</u>, pp.66f., pl.51,

<sup>65. &</sup>lt;u>Ibid.</u>, p.67, Fig.7g,

<sup>66. &</sup>lt;u>Ibid.</u>, pp.64f., pl.48; Nanavati & Sompura, <u>SS</u>,p.335

sikhara is very clumsily built. The roof of the hall has vanished. (67)

#### D. Valabhīchandaja.

A cella oblong on plan and with a wagon-vault or keel-roof is a salient feature of the temples belonging to this class. The temple No.6 in Khimesvar group is the only surviving example of the <u>Valabhi-chandaja</u> class. The sanctum is oblong in plan. Its closed hall is however square. (68)

#### 2. Classification according to the ground plan

According the the ground plans the temples belonging to pre-Cavlukya period are classified into two groups: A. Ekāyatana and B. Anekāyatana 
(i) Trāyatana, (ii) Pancāyatana and (iii) Saptā-yatana. (69)

# A. Ekāyatana

A temple consisting of one garbhagrha is called <a href="Ekayatana">Ekayatana</a>. There are several sub-groups of this type

<sup>67.</sup> Nanavati & Dhaky, <u>MSTG</u>, pp.64f., pls.49,62, Fig. 33.

<sup>68. &</sup>lt;u>Ibid.</u>, p.67, pl.55, Fig. 35a

<sup>69.</sup> vide. Nanavati & Sompura, SS, pp.296ff.

such as (1) Ekangi, (2) Dvyangi, (3) Trwangi and (4) Caturangi.

#### (1) Ekangī

A temple which consists of a simgle component viz. cella is known as <u>Ekanai</u>. The temples of this type do not contain even <u>śrńgara cokis</u>. There are two subtypes of the <u>Ekanai</u> temples:

(a) Temples consisting of a square garbhagrha each

The old temple at Miyani, the temple No.3 and 4 at Bhanoar, the temple No. 1 at Nandisvar, the old temple at Odadar and the temple No.2 at Road have square garbhagrhas. (70)

(b) Temples consisting of a rectangular garbhagrha each

The temples at Boricha, Pata and the temple No.3 at Nandisvar belong to this class. (71)

# (2) Dvyangī

A temple consisting of two components garbhagrha and/or mukhamandapa is called dvyangi. The
temples belonging to the dvyangi type are divided into

<sup>70.</sup> Ibid., p.296

<sup>71. &</sup>lt;u>Ibid.</u>, p.297

two gub-groups :

- Temples consisting of garbhagrhas and mukhamandapas.

  The temples belonging to this class are classi
  fied into two sub-classess:
- (i) Some temples contain square garbhagrhas and square mukhamandapas.

The temple No. 7 at Khimeshvar, the Cāmundā temple at Khindarkheda, the Kotesvar temple at Kalawad, the old temple at Than, the Dhingesvar temple at Porbandar, the temples Nos. 1,3,4,5 and 6 at Roda (Dist. Sabarkantha), the four temples of Gangvākund at Dedadara (Dist. Surendranagar), the Sun temple at Maithan (Dist. Surendranagar), four temples in the temple group of Amthormātā at Vadnagar and the old temple at Agia consist of square garbhagrhas and square Mukhamandapas. (72)

(ii) Some temples consist of rectangular garbhagrhas and rectangular mukhamandapas.

One temple in the temple-group of Amtharmata at Vadnagar, belongs to this class. (73)

<sup>72. &</sup>lt;u>Ibid</u>., p.297

# (b) Temples consisting of garbhagrhas and gudhamandapas

Temples belonging to this class are classified into three sub-types.

(i) Some temples contain square garbhagrhas and square gudhamandapas.

The temple No.5 at Khimesvar, the temple No.3 of Siva (Shankar) temple at Visawada, the temples of Naga and Sun god at Pasanawada, the Camunda temples at Kucchadi and Degam, and the sun temple at Pata belong to this class. (74)

(ii) Some temples consist of rectangular garbhagrhas and rectangular gudhamandapas.

The temples at Kalsar and the Khimeswar temple rectangular sandhagrhas and No.6 comprise tectanfular gudhamandapas (75)

(iii) Some temples consist of square garbhagrhas and rectangular gudhamandapas.

The old temple in Savni (Dist. Junagadh), the temple No.5 in the temple complex in Sonakamsari, the Sun temple in Jamala and the Koth temple in Balej have

square garbhagrhas and rectangular gudhamandapas. (76)

# (3) Tryangī

A temple containing three components is known as <u>tryangl</u>. The temples belonging to this group are divided into two sub-groups:

(a) Temples consisting a garbhagrhas a gudhamandapas and mukhamandapas each

They are divided into two sub-types.

- The three components are square in some temples.

  The Chelesvara temple in Mewasa and the temple

  No.7 in Roda are of this type. (77)
- (ii) The three components are rectanfular in some temples. The <u>valabhichandaja</u> temple at Khimesvar is of this type. (78)
- (b) Temple consisting of garbhagrha, a pradaksinapatha and a mukhamandapa.

The well known temple at Gop is of this type. (79)

<sup>76. &</sup>lt;u>Ibid.</u>, p. 297 77. <u>Ibid.</u>, p. 298

<sup>78. &</sup>lt;u>Ibid.</u>, p. 298 79. <u>Ibid.</u>, p. 298

- (c) Temples consisting of a garbhagrha pradaksinapatha and gudhamandapa each
  - There are two sub-groups of this class:
- (i) The three components are all square in some temples.

  The temple No.1 in Sonakamsāri, the Kālikā-mātā

  temple at Dhrasanwal and the Pithadmātā temple at
- (ii) Some temples consist of square garbhagrhas and square pradaksinapathas but rectangular gudha-mandapas.

Balej are of this type. (80)

The Siva temple at Bilesvar, the Sun temple at Akhodar, the Angani temple at Chhaya, the Jagganātha temple at Suvarnatīrtha, the Sun temple at Sutrapada, the temple No.3 at Khimesvar, the Rāndal temple at Visavada and the Gāyatri temple at Pras@navada contain rectangular gūdhamandapas while their remaining components are square. (81)

# (4) <u>Caturanqī</u>

A temple consisting of four components is known as <a href="Caturangle-There are two sub-groups of Caturangle-There are two sub-groups

<sup>80. &</sup>lt;u>Ibid.</u>, p.298

<sup>81. &</sup>lt;u>Ibid.</u>, p.298

(a) Temple consisting of a garbhagrha, an antarala a gudhamandapa and a mukhamandapa.

The old temple at Lakaroda, known as Demaranum
Derum, belongs to this group. (82)

(b) Temples consisting of garbhagrha, pradaksinapatha,

gudhamandapa and mukhamandapa each.

The temples belonging to this group are divided into two sub-groups:

ksinapatha are rectangular, while the gudhamandapa and the mukhamandapa are square.

The temple at Kadavar is of this type. (83)

(ii) In some temples, the garbhagrha and the prada
gudha
ksinapatha are square, while the/mandapa and

mukhamandapa are rectangular.

The temple No.1 at Knimesvar, the Vindhyavasini temple at Srinagar, the Sun temple at Kindarkheda the

<sup>82. &</sup>lt;u>Ibid</u>.

<sup>83.</sup> Ibid., p. 299

Camunda temple at Bokhira and the temple No.2 in Sonakamsarī etc. follow this plan. (84)

#### B. Anekayatanas (Multi-cellular)

In a few cases the temple consists of more than one cella. They may be designated anekāyatanas. The anekāyatanās of this period consist of 3,5, or 7 cellas known as trāyatana (tricellular), pancāyatana (pentacellular) and saptāyatana (septi cellular) respectively. The dyayatana (sopti cellular) typed temple of this period is not found.

In case of trayatana, the shrines consist of four component parts namely the three garbhagrhas and the single mandapa, the latter being common to both.

In the case of pancayatana the central shrine is surrounded by the four smaller shrines in the four corners. The temple consisting of seven cellas is known as Saotayatana.

#### (i) Trayatanas

The temple belonging to this type contains three cellas. In some temples of this period a

<sup>84.</sup> Ibid.,

square mandapa in the centre is connected with square cellas on three sides. (except the front side).

The temple in Sharma (Dist. Junagadh) belongs to this type. The central chapel dedicated to Siva is slightly larger than the other two, sacred to Brahma and Sūrya. The common gūdhamandapa is larger than the cellas and is supported by four pillars situated in the four corners. (85)

#### (ii) Pańcayatanas

The complex consisting of a main temple in the centre and four subsdiary temples in the four corners of the jagatī is known as pañcāyatana.

The temple in Pachtar and the temple near Miyani are of this type. The central shrine of the Pachtar temple is dedicated to Siva. It faces east. It consists of a square cella and a square mandapa. The two small shrines in front face each other, while the two small shrines at the back face east. The front small shrines consist of garbhagrhas and mukhamandapas, while the

<sup>85.</sup> Nanavati & Dhaky, MSTG., p.69, Fig. 3la

only. (86) The temple near Miyani is very similar to it in plan. (87)

#### (iii) Saptāyatanas

The temple consisting of seven cellas is known as <u>saptavatana</u>.

The temple in Dhrasanvel known, as Maga derum', is of the <u>saptavatana</u> type. The complex consists of six smaller shrines around the larger one in the centre. The whole complex stands on a low <u>jagatī</u>.

The complex The main shrine is <u>pancaratha</u> in plan. \*\* seems to be an amplification of the <u>pancavatana</u> type. The main temple and the small shrines at the back corners face east, while the two small shrines in front face each other. They are flanked by two larger shrines, which are slightly rectanfular. They too face each other. The central shrine has a mandapa supported by four pillars and a

<sup>86.</sup> Nanavati & Sompura, SS. pp.299, 344ff.;
Nanavati & Dhaky, MSTG, pp. 63f.

<sup>87.</sup> Nanavati & Somoura, SS, p.299

small mukha-mandapa in front. The four shrines in front are projected from the southern and northern walls of the complex. The subsidiary shrines are all ekangi. (88)

#### II. Temples built during the Caulukyan time

The power of the Cavadas at Anahila Pataka was uprooted in 942 A.D. by Mularaja I of the Caulukya (Solanki) family. The period from 942 A.D. upto 1304 A.D. is known as the Caulukya or Solanki Period in the history of Gujarat.

Generally a Caulukya c temple has the essential features of North India, but it bears closest affinities to the Rajastan style. (89) The Caulukya-temple follows

<sup>88.</sup> Nanavati & Dhaky, MSTG, pp.61f., Fig.32,pl.42
Nanavati & Sompura, SS, p.326

<sup>89.</sup> Sri M.A. Dhaky classifies the architectural form of the temples built during the period immediately preceding the Caulukya Period into three units, namely the Mahamaru style, the Maha-Gurjara style and Saurastra style. The form that involved during the Caulukyan Period in Gujarat and Rajasthan is generally known as Western Indian style, but Sri Dhaky has chosen to introduce this style as the Mara-Gurjara style. Sri Dhaky puts the beginning of the style around

the curvilinear form of the spire. The walls of the shrine are plain internally but projected externally. On each projection subordinate spires like urusriga, pratyanga etc. are constructed. The main and subordinate spires are crowned with amalakas and kalasas than one. The pillars are lavishly arnamented with figures and decorative designs. The domical ceiling of the hall consists of diminishing concentric rings terminating at the apex in a most beautiful hanging pendant.

The superstructure of the Caulukya temples follows the uniform form of the curvilinear spire. Therefore the temples built during this period are analysed on the base of the ground plan. They are divided into two class: (89-A) A. Ekayatana

the opening of the 11th century A.D. and introduces the three styles of the earlier period as the parent styles.

Dhaky M.A., 'The Genesis and Development of Maru-Gurjar Temple Architecture,' studies in Indian Temple Architecture

edited by Pramod Chandra, pp.114ff.

89-A. Sompura K.F., 'Nāgarik Sthāpatya ane Devalayo,' (MSAD), GRSI, Vol.IV, pp.429ff.

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B. Anekāyatana (i) Dvyāyatana (ii) Tryāyatana (iii) Pancāyatana (iv) Coviš (twenty four) Jinālaya (v) Bāvan (fifty two) Jinālaya and (vi) Bonter (seventy two) Jinālaya.

#### A. <u>Ekā</u>yatana (unicellular)

Temples belonging to the <u>ekāyatana</u> variety

are divided into six sub-divisions: (1) <u>Ekānaī</u>

(2) <u>Dvyanaī</u> (3) <u>Tryanaī</u> (4) <u>Caturanaī</u> (5) <u>Pancanaī</u>

and Sadanaī.

#### (1) Ekangī

The notable extant examples of the <a href="ekangi">ekangi</a>
temples of this period are as follows:

Temples situated on the bank of the lake Munsar at Viramgam (Dist. Ahmedabad) are of ekangi type. (90)

Temples raised on the platform around the Suryakunda at Modhera also belong to the ekangi class. (90-A)

# (2) <u>Dvyangi</u>

A temple consisting of two components viz. a cella and a porch or a hall is known as <u>dvyanqI</u>.

<sup>90.</sup> Sompura K.F., NSAD, p.429

<sup>90-</sup>A. Sompura K.G., (Ed). 'Sūrya mandira Višesank,

Figs. 25,35

Accordingly there are two sub-types of this class.

(a) Temples consisting of a garbhagrha and a coki each

The notable extant specimens of this type are as follows:

The Somesvara Mahadevatemple at Gorad

(Dist. Mahesana) consists of a cella and a porch.

Roofs above both components were in runious condition.

(At present they are renovated). Four pillars of the porch are of the ghatapallava type. (91)

The Nilakantha Mahadeva temple at Ruhavi

(Dist. Mahesana) has lost its mandapa and a porch is constructed in place of it during later time. The sikhara seems to be renovated. (12)

The temple dedicated to Hingolaji mata

(Sarva Mangala) at Khandosan (Dist. Mahesana) contains

No.3, 1961, p.32

<sup>91.</sup> Burgess J. & Architectural Antiquities of Cousens H., Northern Gujarat (AANG),

p.111, pls. Cll, Clll, Fig.2;

Sompura K.F., STG, p.109, Fig. 61.,

Dhaky M.A., 'The Chronology of the Solanki Temples' (CSTG), Journal of Madhya Pradesh Itihas Parishad.

an inscription dated v.s. 1207 in antarāla. Pillars in the porch are of the ghatapallava type. The samvarnā on the porch has vanished. (93)

The temple of Rānakadevī at Wadhavan (Dist. Surendranagar) has lost its porch although it follows the plan of this type. It is raised on a platform. The adytum has survived while other components of the ground plan have vanised. The middle portion of the janghā is decorated with bhadra-gavaksas which are crowned by phāmsanā shaped roof with an āmalaka and a kalasa instead of udgama. The garbhadvāra is of the pancašākhā type. The sikhara is in ekāndī form. (94)

The Siva temple at Bhadresvar, south to Anjar (Dist. Kaccha) is triratha in plan. Its sikhara and urusrigas are decorated with jalaka. The roof above

<sup>92.</sup> Burgess & AANG, p.108, pl.XCIII; Cousens,

Sompura K.F., STG, pp.111f., Fig.65

<sup>93.</sup> ARAB, 1938, pp.5 ff.;
Sompura K.F., STG, 152;
Dhaky M.A. CSTG, p.56
Sompura K.F., NSAD, p.452

the porch has vanisehd. The <u>kumbha</u> and <u>bhitta</u> of the pitha are simple. (95)

The Sitala temple at Piludra (Dist. Mahesana), (96) an old temple at Sander (Dist. Mahesana), Akhādā Mahādev temple at Vasai (Dist. Mahesana), temples of Sūrya and Laksmī Nārayānaat Delmal (Dist. Mahesana), and Khandesvari matā temple at Math Kasangadh (Dist. Sabarkantha) 100 also belong to this class.

Sompura K.F., NSAD, p.450

- Rathod Ramsihaji, <u>Kacchnum Samskrutik Darshan</u>, p.174
- 96. ARAB, 1936-27 p.6, pl.VII;
  Sompura K.F., STG, pp.170f., Fig. 117,
  MSAD, p.#51
- 97- Burges & Cousens, AANG., pl.XCV; Sompura K.E., STG, Fig. 59; NSAD, p.449
  - 98. Sompura K.F., NSAD., p.429
  - 99. Burges & Cousens, AANG., pl.LXVIII, LXX, Sompura K.F., NSAD, p. 429
- 100. Sompura K.F., <u>Ibid.</u>, p.429

<sup>94.</sup> Cousens H., SMTK, pp.53 f., pls.LV-LVI, Somoura K.F., STG, pp.194 f, Fig. 133;
Dhaky M.A., CSTG, pp.10f, pl.V;

<sup>95.</sup> Sompura K.F., <u>STG</u>, p.114; <u>MSAD</u>, p.451

(b) Temples consisting of a garbhagrha and a sabhamandapa each.

The notable extant examples of this class are as follows:

The Paravadevi (Parvati) temple at Delmal consists of a garbhagrha and a sabhamandapa. The carving of the temple is deep. The pillars are executed in the style of those at Modhera, Kasara and Sunak. (101)

The Siva temple at Bavke (Dist. Panchmahal) is in runious condition. The sabhamandapa, the sikhara and the western wall of the garbhagrha have collapsed. The mandapa is octagonal in shape. (102)

The Muni Bava's temple at Than (Dist. Surendranagar) consists of a cella and a hall; both are adorned with ekasrnga Sikhara (latina spire). Although the walls

<sup>101.</sup> Bürgess & Cousens, AANG, p.90, pl.VIII; Sompura K.F., NSAD, pp.429f.

<sup>102.</sup> Indian Archaeology, 1955-56, p.47f.;

Bombay Gazetteer (BG), Vol.III, p.303;

Sompura K.F., STG, pp.173f

NSAD, p.430

roof above the mandapa was of the phamsana type. At present the temple is in runious condition. (103)

The Candramauli temple at Kamboi (Dist.Mahesana),

the Yaksarāja temple at Motab (Dist. Mahesana) (105)

the Siva temple at Chaubari (Dist. Surendranagar) (106)

the Varun temple at Varana (Dist. Kaccha) (107) and

(108)

the Kumbhesvar temple at Kumbharia (Dist. Banaskantha)

also belong to this class.

#### (3) Tryangi

A temple of this type consists of three components viz. a garbhagrha, an open or closed hall and a porch. There are two sub-types of this class.

103	Cousens.H,	SMTK, p.52, pl.LII;
	Sompura K.F.,	<b>STG</b> , pp.129f;
		NSAD, p.430
	Dhaky M.A.,	CSTG, pp.20f.
104	Burgess & Cousens,	AANG, p.91;
	Sompura K.F.,	NSAD, p.430
105	Sompura K.F.,	NSAD, p.430
106	Cousens H.,	SMTK, pls.LXXII, LXXIII;
	Sompura K.F.,	NSAD, p.430
107	Rathod Ramsiha,	op.cit., p.181;
	Sompura K.F.,	<u>NSAD</u> , p.430
108	Dhaky M.A.,	<u>CSTG</u> , p.57

(a) Temples consisting of a garbhagrha, a sabhaman-dapa and a coki each

The remarkable extant temples belonging to this type are as follows:

The temple named 'Hariscandrani cori; situated at Shamlaji (Dist. Sabarkantha) contains three components: a garbhagrha, a sabhāmandapa and a coki. (109)

The open hall has balconies with brackets on both sides. The temple seems to be dedicated to a goddess. Architecturally the finest part of the temple is a torana in front of it which is the earliest among the extant toranas of Gujarat.

The Nilakantha temple at Sunak (110) comprises the shrine and an open hall with an entrance porch in front of it. Two urusrngas are arranged on each side of sikhara. It seems that the construction of the samuarna above the mandapa commenced from this temple. (111)

ShahUmakant P., Sculptures from Shamlaji and Roda, Fig. 20/a, p.38;

Sompura K.F., STG, pp.90f., Fig.51;

NSAD, pp.456 f.;

Dhaky M.A., CSTG, p.10

Burgess & Cousens, AANG, pp.103f, pls.LXXXI-XCII

NSAD, p.453

Thee Limboji mata temple at Delmal has a typical sikhara. The jangha is profusely decorated. The mandapa has a fine samvarna. (112)

The Bahusmarnadevi temple at Kanoda (Dist.Mahesana) is of the same style as that of the Nilakantha Mahadev temple at Sunak. (113)

The temple dedicated to Ranachodaji at Valam (Dist. Mahesana) has a rectangular cella. The interior walls of the cella are plain. The ceiling above the cella consists of ascending tiers carved with lotus petal design. The ceiling above the mandapa corresponds to that of the cella in design and carving. (114)

The Harisiddha mata temple at Miyani (Dist. Junagadh) appears to be originally a Saiva temple. (115)

Sompura K.F., STG, pp.103f.;

NSAD, pp.453f.

113 Burgess & Cousens, AANG, pp.110f, pls.XII,XCVI,

Fig.,3; STG, pp.110f;

Sompura K.F., NSAD, p.485

114 ARAB, 1936-37, p.12;

> STG, pp.527ff.,
> NSAD,pp.455f; Sompura K.F..

CSTG, pp.44f., pl.XIV Dhaky M.A.,

AANG, pp.87ff., pls.LXV, 112. Burgess & Cousens,

The Nilakantha temple at Sejakpur

(Dist. Surendranagar) is one of the larger and

better preserved temples of Siddharāja's time. It

is remarkable for its correct disposition and propo
rition. The ground plan of the cella is divided in

many projections. It has lost the garbhadvāra. (116)

The Siva temple at Sarnal (Dist. Kheda) is known as Galatesvara temple. It is built in a unique style. Dr. Sankalia opines that this temple belongs to the Caulukyan style. (117) According to Dhaky it is of Būmija type. (118) The pitha, the mandovara and the vrdikā are elaborately carved.

The Dugdhesvara temple at Mandrapur (Dist. Mahesana) (119) the Khamalai or Vyaghresvari

115. Cousens H., SMTK, pl.LXXXIX, XC; Sompura K.F., STG, p.10, Fig.62; MSAD, p.458 116. Burgess J., AKK, pls. XXIV-XXVI; SMTK, pls. LXXXIX, Figs. 1,2, Cousens H., LXI-LXIII, LXV; STG, pp.133f., Figs. 91,92,224; Sompura K.F., MSAD, p.458; Dhaky M.A., <u>CSTG</u>, p.53 117. Sankalia H.D., Archaeology of Gujarat (AG), pp.133f;

mata temple at Chinoj (Dist. Mahesana), (120) the Ambamata temple at Kherva (Dist. Mahesana), (121) the
Nilakantha temple at Virata (Dist. Mahesana), (122)
the Anantesvara (Navalakha) temple at Anandour
(Dist. Surendranagar), (123) the Kumar Vihar on
Mt. Girnar, (124) the Samba temple at Baradia
(Dist. Jamnagar), (125) the Sun temple at Kanthkot
(Dist. Kacch), (126) the ancient temple in Sander
(Dist. Mahesana) (127) and the Sun temple at
Puaranogadh (Dist. Kacch) also belong() to this
class.

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Sompura K.F.,
                          STG, pp.100f.;
                          NSAD, pp.459f.
118. Dhaky M.A.,
                          CSTG, pp.61f
119.
     ARAB, 1935-36, p.15, pl.IV;
                          STG, p.164, Fig. 108;
     Sompura K.F.,
                          MSAD, p.456;
                          CSTG, p.40
     Dhaky M.A.,
120.
     Burgess & Cousens, AANG, pls.XCVI, XCVII;
                          NSAD, p.430
     Sompuma K.G.,
     Burgess & Cousens,
                          AANG, p.XCVI, Fig.4;
121.
                          NSAD, p.430
      Sompura K.F.,
                          STG, p.197;
122.
     Sompura K.F.,
                          NSAD, p.430
                          SMTK, pls. LXIX, LXX;
123.
     Cousens H.,
                          NSAD, p.430
      Somoura K.F.,
124.
     Cousens H.,
                          SMTK, p. XCV;
                          NSAD, p.430
      Sompura K.F.,
125.
     ARAB, 1938, pls. I, II;
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# (b) Temples consisting of a garbhagrha, a gudhamandapa and a coki each

The noticable extant specimens of this type are as follows:

The pitha and mandovara of the Brahmā temple at Khedbrahma (Dist. Sabarkantha) correspond to those of the temple at Sunak. The sikhara, the samvarnā above the mandapa and the front part of the temple are of later time. (129)

	Sompura K.F.,	STG, Figs. 114, 115; NSAD, p.430
126.	Rathod Ramsih, Sompura K.F.,	op.cit., p.110; NSAD, p.430
127.	Burges & Cousens, Sompura K.F.,	AANG, pls. XCIV, XCV; NSAD, p.430
128.	Sompura K.F.,	STG, Figs. 74, 75; NSAD, p.430
129.	Inandar P.A.,	Some Archaeological Finds in Idar State (SAFIS) pl. XXI No.44;
	Sompura K.F.,	STG, p.175 and F.No.204; NSAD, pp.457f;
	Dhaky M.A.,	<u>CSTG</u> , p.77

The superstructure above the cella of the Rukamini temple at Dwar ka is well preserved to a large extent, while that above the mandapa seems to be a later addition. (130)

The Narayanatemple at Manund (Dist. Mahesana) (131) and the Somesvar temple at Khed (Kerakot, Dist.Kacch) (132) also belong to this class.

#### (4) Caturangī

There are four divisions of this class as follows:

(a) Temple consisting of a garbhagrha, an antarala, a gudhamandapa and a coki

The prominent Siva temple at Kotai (Dist. Kacch)

is the remarkable example of this type. Its porch is now of the not extant. The plan of the garbhagrha is trirathatype. (133)

<sup>130</sup> STG, pp.51lf., Fig.153; Sompura K.F., Dwarkana tran mandiro; Dwarka Sarva Sangrah, Burgess & Cousens, NSAD, pp.458f. 131 Sompura K.F., AANG, pl.XCVI, Fig.1; 132 Burgess J., AKK, p.LXIV; NSAD, p. 430 Sompura K.G., **13**3. Dhaky M.A., CSTG, pl.VII; Rathod Ramsih, op.cit., pp.127f

(b) Temple consisting of a garbhagrha, an antarāla, a sabhāmandapa and a cokī

The Trinetresvar temple at Than (Dist. Surendranagar) is noticable specimen of this class. Its spire resembles to those of the temples at Kerakot and Kotai.

The porches on north and south are later additions. (134)

(c) Temple consisting of a garbhagrha, a pradaksinapatha, a sabhamandapa and a coki

The Navalakha temple at Ghumali (Dist. Jamnagar) is an important extant example of this type. (135)

(d) Temple consisting of a garbhagrha, a gudhaman-dapa, a trikamandapa and a sabhamandapa

Generally the Jaina temples follow this plan.

A Jaina temple at Miyani is the remarkable example of this class. (136) It is entirely deserted. It

Sompura K.F., STG, pp.130f;

NSAD, pp.463f

Burgess J., AKK, pls. XL, XLI
Sompura K.F., STG, pp.132f;
NSAD, pp.467f

But in <u>STG</u> (p.111) he describes that it consists of a garbhagrha, an antarala, a gudhamandapa, a trikamandapa, a sabhamandapa and a coki

<sup>134.</sup> Cousens H., SMTK, pl.LI;

apa and a sabhamandapa (137) The mandovara of the shrine is plain. The sikhara is decorated with an usual jalaka. It is triratha in plan. (138)

# (5) Pancangi

A temple consisting of five components is known as pancangle. There are two divisions of this class
as follow:

(a) Temples consisting of a garbhagrha, a pradaksinapatha, an antarāla, a gudhamandapa and a coki each

Rudramāl at Siddhapur built by Siddharāja

Jayasimha stands in a ruined condition. (139) Its

remains suggest that originally it was a sandhāra

prāsāda and at least two-storeyed once and had an

antarāla, a gūdhamandapa and a srngāra cokī on three

sides each. In front of the main temple was a

<sup>137</sup> Singh Harihar, <u>Jaina Temples of Western India</u> (JTWI), pp.176ff.

<sup>138</sup> Sompura K.F., MSAD, p.431
Cousens H., SMTK, p.70

Burgess & Cousens, AANG, pp.58ff., pls.VI,XXXVII—XLV, Fig. 304;

Sompura K.E., <u>STG</u>, pp.135ff., Figs. 93-100; <u>NSAD</u>, pp.468ff.

mandimandapa. Around the temple eleven <u>devakulikās</u>
were arranged. The porch in east is in ruined condition, but the porch in north with two stores is still
extant. The <u>kīrtitorana</u> in noth also stands.

The Somnatha temple at Prabhas Patan

(Dist. Junagadh) originally belonged to the Maitraka

Period. (140) It was destroyed by Mahamud Gazanavi

in 1026 A.D. (141) Afterwards Bhimadeva I built

there a new temple. The temple was again renovated by

Kumarapala in the 12th century A.D. It consisted of

a garbhagrha an antarala, a pradaksina patha, a

gudhamandapa and cokis. It was again destroyed by

the Muslim invaders in 1299 A.D. Later on it was

restored and destroyed frequently. During the rule

of Babi Nawabs it remained in a ruinious condition.

Dhaky M.A. <u>CSTG</u>, pl.XI; Fig.13

The original temple was constructed by Mularaja I, as implied by his copper-plate grant issued in V.S. 1043 (987 A.D.). But it seems to have been developed into spacious magnificent temple by Siddharaja Jayasimha (1094-1142 A.D.)

140. Shastri Durgashankar, Gujaratna Tirthsthano,

Munshi K.M., Somnath: the Shrine Eternal, p.13

Recently it is replaced by a new temple consisting of a garbhagrha, the pradksinapatha, the antarala, the gudhamandapa, the rangamandapa and the cokis.

The garbhagrha has a lofty spire and a gudhamandapa is covered by the samvarnā. The remains of the temple belonging to the reign of Bhimadeva I and Kumārapāla are preserved in the local museum therein.

The Ajitanatha temple at Taranga (Dist. Mahesana)

is of a pancanāsikā type in plan. It consists of a cella, an ambulatory, a vestibute and a hall with lateral entrance-porches. The eastern porch is of trikamandapa type and it is the main porch. The temple is a double-storyed structure. In elevation it displays pītha, mandovara and šikhara. The janghā is divided

141. Cousens H., SMTK, p. 18; Introduction of Kavyanusasana Parikh R.C., pp.CXXIV- CXXVI; Somnath, pp.77 JoteR.B., NSAD, p.477 Somoura K.F., The Architectural Treatment 142. Sompura K.F., of the Ajitanatha Temple at Taranga', Vidya, Vol.XV, pp.27ff; STG, pp.156ff; MSAD, pp.472ff., Fig.52

one

into two registers, the lower being higher than the one one upper. The cella is enclosed by a pradaksinapatha which consists of a balcony on each side above the bhadra projection. The sanctum is fronted by the rectangular antarala which contains eight pillars. The sikhara is typically Caulukyan. It is decorated with the jalaka design. The gudhamandapa is covered with samatala roofs. The domical ceiling of the gudhamandapa is composed of nine bands.

(b) Temple consisting of a garbhagrha, an antarāla, a gūdhamandapa, a sabhāmandapa and a cokī

The Sambhavanātha temple at Kumbharia is an example of this type. On plan its <u>mūlaprāsāda</u> is of the trirathi type. (143)

# (6) Şadangī

A temple containing six components is called sadangi.

Dhaky M.A. & Shastri H.P.,

Dhaky M.A., Singh Harihar, 'Kumārapāl ane Kumārvihāro', Pathik, Vol.X, Issue 1-2;

CSTG, pp.58 ff.

<u>JTWI</u>, pp.158ff., Figs.72-81

of this type. (144) It consists of a garbhagrha, an antarala, a pradaksinapatha, a gudhamandapa, cokis and a separate sabhamandapa (Fig.1). It marks the grandest architecture of the style. The exterior walls of the temple are elaborately sculptured. It has lost its sikhara. The pitha is of the Solanki style. It is decorated with the lotus-leaf decoration. The sabhamandapa is in hypostyler order. A beautiful oblong tank or kunda is in front of it. In its ruined condition the temple is still an imposing structure.

Shri kumbhūxiyā TiHh,

143. Muni Vishal Vijauaji, Aepecit. pp.57f.

Sompura K.F., STG, p.197;

NSAD, p.431;

Dhaky M.A. CSTG, p.67

Singh Harihar, JTWI, pp.144ff.

144. Burgess & Cousens, AANG, pls. I,VII,XLVIII\_IX;
Sompura K.F., STG, pp.120ff., Figs. 71-81,
223

Surva Mandir Visesank, prous.

A Critical study of the sculotures in the Sun temple at

Modhera with speical reference
to the Canons Discerned in
Them (unpublished);
NSAD, pp.464,ff. pl.V,
Fig, 27, pl.17, Fig. 47;

Dhaky M.A. <u>CSTG</u>, pp.28ff, Figs, 5,10,31,

#### B. Anekayatana (Hindu)

#### (1) Dvyayatana

In a <u>dvyavatana</u> or <u>dvikutacala</u> there are two sub-types of this class:

(a) Temple having two garbhagrhas attached to the common mandapa on a right angle

The ancient temple at Khandosan (Dist. Mahesana) is of this type (145) One cella faces west and the other faces south. Each shrine consists of two component parts namely a garbhagrha and a mandapa, the latter being common to both shrines.

(b) Temple having two garbhagrhas attached to the common mandapa axially

Two temples belonging to this type exist on the bank of the Munsar take at Viramgam. One shrine faces west, while the other faces east. The western shrine was Vaisnava, while the eastern one was Saiva. Each shrine contains two components: a garbhagrha and a

<sup>145.</sup> Sompura K.F., STG, pp.133 f, 515 ff Figs. 69, 222;

- NSAD, p.478

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mandapa, the latter being common to both shrines (146)

The Lakulisa temple on Pawagadh hill also belongs to this type. (147)

#### (2) <u>Trayatana</u>

In a trayatana, tripurusa prasada or trikutacala, three cellas are attached to the common hall. There are two sub-types of this group.

(a) Temples having three garbhagrhas attached to common mandapa on three sides.

The <u>travatana</u> temple at Kasara (Dist.Banaskantha) consists of three shrines respectively dedicated to Brahma, Mahesa and Visnu. These shrines face north,

Acspectively.

east and south, The entrance porch in east has entirely disappeared. The samuarna on the hall and the sikharas on the cellas resemble those in the temple at Sunak. (148)

'The Muhmmedan Architecture 146. Burgess J., of Ahmedabad, Archaeological survey of Western Inida, Vol. VIII, pt.2, p.91, pl. LXXIII, Fig.1; Sompura K.F., STG, p.139, Fig.101; NSAD, p.478; pl.21, Figs. 54; CSTG, p.51, Dhaky M.A., 147. Sompura K.F.. STG, pp.166f., Figs.112,113; NSAD, p.478, pl.20, Fig.53; Dhaky M.A., CSTG, pp.41f

, f.

(b) Temples having three garbhagrhas in juxtaposition.

In the compound of the Limbojimātā temple at Delmal are situated two tripurusa prāsād opposite each other. (149) In each row the cellas are arranged axially. (150)

The temple in Derol (Dist. Sabarkantha)

belongs to this type. It has three shrines in juxtaposition. The central shrine is dedicated to Siva;

it is flanked by the shrine on each side dedicated

to Brahmā and Visnu respectively. The common mandapa
has frontal porch. (151)

148. Burgess & Cousens, AANG, pp.105ff., pls.XL, LXXXVIIX-CII;

Sompura K.F., <u>STG</u>, pp.104ff., Fig.221; <u>NSAD</u>, pp.478f., pl.22,Fig.56

- Burgess & Cousens, AANG, pl.LXVI; Sompura K.F., NSAD, pp.432ff.
- 150 Rangarajan Haripriya, Historical and Cultural

  Study of the Spread of Vaishavism

  in Gujarat up to 1600 A.D.

  pt.1, p.207 (unpublished

  Thesis)
- 151 Inamdar P.A., SAFIS, p.35;
  Sompura K.F., STG, pp.185 f.;
  NSAD, p.432

# (iii) Pancāyatana

A group of five temples where a principal temple is surrounded by four subsidiary temples is called pancayatana. In a pancayatana the principal shrine generally faces east while the four cornershrines face in different ways.

The pancayatana temple at Khedawada

(Dist. Sabarkantha) is very unusual type. It is known as Dharesvar Mahadeva temple. The main temple faces east and the two fore-shrines at the corner, instead of confronting, face those in the rear. The jagati is almost featureless and the main shrine was replaced in recent times, by structure incongruous with handsome cornershrines which are original.

According to Dhaky and Gaudani the main temple seems to be dedicated to Brahmā and subsidiary temples are dedicated to Siva, Sūrya, Pārvatī and Viṣṇu. (152)

<sup>152.</sup> Gaudani H.R. & 'Some Newly Discovered and Dhaky M.A., less known Maru-Gurjar Temples', Journal of Oriental Institute,

Vol.XVII, pp.152ff., Figs.1,2;
Sompura K.F.,

NSAD, p.480, Fig.57;

op.cit., pp.225f.

Originally the main temple consists of a garbhagrha and an antarāla; but at present a cokī is added in

# / front of the antarāla. The cornershrines consist.

of garbhagrhas and cokīs. (153)

The Jasamalanath Mahadevatemple at Asoda

(Dist. Mahesana) is the best example of the

pancayatana temple. It stands on a high plinth. It

consists. of a garbhagrha, an antarala a sabhamandapa
and a coki. (154) The principal shrine is dedicated to

Siva. The front two shrines are dedicated to Ganesa
and Sakti, while the other two shrines at the hack
and Sakti, while the other two shrines at the hack
are

dedicated to Surya and Visnu. The main shrine and
rear-shrines face east, while the fore-shrines face
north and south respectively. (155)

The pancayatana temple at Gavada (Dist.Mahesana) is known as Jagesvar Mahadeva temple. The main shrine faces east and is dedicated to Siva, while the four

<sup>153.</sup> Observed during the personal visit.

<sup>154.</sup> ARAB, 1938, p.6;

Archaeology in Baroda, p.15, pl.VI;

Sompura K.G. STG, pp.165f.;

NSAD, p.481

<sup>155.</sup> Observed during the personal visit

corner-shrines are dedicated to Ganesa, Gauri,
Surya and Visnu. The principal shrine consists of
garbhagrha, a mandapa and a coki. (156) At present
the corner-shrines exist no more. (157)

The Jagesvara Mandir at Davada (Dist.Mahesana) also belongs to the pancayatana type. (158) The main shrine faces east and consists of a garbhagrha, a sabhāmandapa and a cokī. (159) The temple-complex rests on a platform with the main Siva temple in the centre; the subsidiary shrines in the corners are dedicated to Ganesa, Gaurī, Sūrya and Visnu. (160) The two front shrines face north and south respectively while the rear-shrines face east. These subsidiary shrines consist of garbhagrha only. (361)

<sup>156.</sup> Sompura K.F., STG, p.512; NSAD, p.432

<sup>157.</sup> Observed during the personal visit

<sup>158.</sup> Gaudani H.R., 'Jageśvar Pancayatana Mandir',

Nutan Gujarat, 7-2-65 & 14-2-65

Sompura K.F., STG, pp.508

<sup>159.</sup> Observed during the personal visit

<sup>160</sup> Sompura K.F., <u>STG</u>, p.508

<sup>161.</sup> Observed during the personal visit.

The Siva temple at Kherva (Dist. Mahesana) is known as Sidhanātha temple. Originally this temple was of the pancayatana type. But as it was too much mutilated. The principal shrine was once got down and then was rebuilt. The corner-shrines exist no longer. (162) The main shrine faces east and consists of a garbhagrha an antarāla, a sabhāmandapa and a cokī. (163)

The pancayatana temple at Hirapur (Dist. Sabar-kantha) is known as Ujālešvar Mahādeva temple. The central shrine is dedicated to Siva. One of the corner-shrine is completely destroyed. The rest are dedicated to Ganesa, Sūrya and Viṣnu. (164) The main shrine and rear-shrines face east, while the foreshrines face each other. The main shrine consists of a garbhagrha, an antarāla, a sabhāmandapa and a cokī, while the subsidiary shrines consists of a garbhagrha

<sup>162.</sup> Somoura K.F., STG, p.197, F.N. 289/2;
NSAD, p.432

<sup>163.</sup> Observed during the personal visit

<sup>164.</sup> Gaudani H.R., 'Ujalesvar Pancāyatan Mandir,
Hirapur', Nutan Gujarat,
20-6-65 & 27-6-65;
Sompura K.F., STG, pp.514 f; NSAD, p.432

and/ $\frac{a}{\cosh i}$  each. (165)

Two more examples of the pancayatana type temples are at Kevan, a hamlet of the village Saravana (Ta. Khedbraha, Dist. Sabarkantha) (166) and Saptanath (near Davad, Dist. Sabarkantha). (167)

The Siva pancayatana temple at Kevan contains only one subsidiary shrine in SW at present; the other corner-shrines exist no more. The main shrine and the extant corner-shrine face east. The main shrine consists of a garbhagrha and a cokī, while the corner-shrine also consists of a garbhagrha and a cokī, which exists no longer now. The corner-shrine is empty, devoid of any icon. (168)

Imandar P.A. has noticed the Saptanatha temple as follows: "There are foundations of a pancayatana

<sup>165.</sup> Observed during the personal visit.

Sompura K.F., SAFIS, p.27

<sup>167.</sup> In amdar P.A., <u>SAFIS</u>, pp.29f.; Sompura K.F. <u>STG</u>, p.185 <u>NSAD</u>, p.432

Description is made on the basis of the personal visit.

temple." (169) But during the personal visit of the place it is observed that the foundation of the pancayatana temple exists no more and it is hardly tracable now. But a Sivalinga enshrined in a structure with four pillars projected in the front side of the Dharmashālā seems to be the original linga of this pancayatana temple. (170)

# (iv) Saptāyatana

The temple is situated in Parabadi (Dist. Surendranagar) belongs to this class. It is a single example of this class. In the centre there is transaction of the centre there is a single example of the centre of the centre

<sup>169.</sup> Imandar P.A., SAFIS, p.29 f.;
Sompura K.F., STG, p.185
NSAD, p.432

<sup>170.</sup> Observed during the personal visit

The central shrine of the main temple and two reare .-shrines of the corners face east, while the two shrines flanked by the main temple face north and south respectively. (171)

#### C. Anekāyatana (Jaina)

The anekāyatana temples belonging to Jainism are divided in to two groups: (a) Trāyatanas and

(b) Temple-complexes with devakulikas.

# (a) Trāyatana

The Vastupal Vihar on Mt. Girnar is the remarkable example of the Jaina trayatana type of the Caulukya Period. It consists of three shrines each leading out of the sides of a square central hall. The central shrine was originally dedicated to Adinatha, but during subsequent renovation the image of Adinatha is replaced by that of Mallinatha. Each cella is covered with a separate spire. The large mandapa in front

<sup>171.</sup> Cousens H., SMTK, p.62, pl.LXXI;

Burgess J., AKK, pls. XXXIII, XXXIV;

Sompura K.F., STG, pp.107 f. Figs. 118,232;

NSAD, p.479;

Dhaky M.A., CSTG., p.57

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has another mandapa, added in front. On the left is the shrine of Sameta sikhara and on the right that of Astapada. (172)

# (b) Temple-complexes with devakulikas

Some large Jaina temples comprise complexes containing rows of devakulikās (small shrines) number 24, 51 or 71.

The devakulikas are generally arranged in continuous rows on the four sides of the open court surrounding the mula prasada. The row in the front side naturally is interruputed by a wide entrance in the centre.

In the rows on three other sides there is generally a bigger shrine in the middle and it is flanked by rows of smaller shrines on both sides.

Normally the devakulika comprises a garbhagrha each, the corridor with a colonnade in front and

172. Burgess J., AKK, pl. XXXIV;

Sompura K.F., STG., p.179;

NSAD, pp.479f;

Dhaky M.A., 'Vastupāl Tejapālni Kīrtanā-tmak Pravruttio',

Svādhyāy, Vol.IV, pp305 ff;

Singh Harihar, JTWI, pp.151 f.

devakulikas in the rear of mukhamandapas or cokis.

The devakulika is surmounted by a low spire. The roof of the corridor contains flat ceilings below.

The adjoining columns of the corridor are connected with arches of the cusped type. The door-frames of the devakulikas contain a lofty door-sills.

The Jaina temples belonging to anekayatana group are divided into three sub-groups: (i) Catur-vimsati Jinalay i.e. consisting of 24 devakulikas (ii) Bavan Jinalay i.e. consisting of 52 shrines, one principal and 51 subsidiary (iii) Bonter Jinalay i.e. consisting of 72 shrines, one principal and 71 subsidiary.

# (i) Catur-vimsati Jinālay

In some Jaina temples the mulaprasada is surrounded by rows of twenty-four devakulikas in all, enshrining the images of the twenty-four Jinas.

According to Thakkar Feru it is expected to have eight devakulikas on the front and the two lateral sides of the mulaprasadaeach. (173) It leaves no scope

<sup>173.</sup> Thakkar Feru, Vāstusāra- Prakarana, 3

for any devakulikas at the back side. They should be constructed on a common jagati.

The temples of Mahavir, Santinatha, Parsvanatha and Neminatha at Kumbharia are of the Catur-vimsati type. Among these the Santinatha temple follows the plan prescribed by Thakkar Feru, while the other three deviate from this ground plan in detail.

In the Mahavir temple the arrangement of the devakulikas is like this, The sabhamandapa is flanked by eight devakulikas on either side, by six niches (instead of devakulkas) in front of it, and by two other devakulikas placed at right angles with a common mandapa in the extreme SE corner, thus constituting 24 devakulikas. (174) The mulaprasada is of the pancangi type.

The Santinatha temple is complete Caturvimsati

Jinalay having eight devakulikas in east, eight in

west and four niches (instead of devakulikas) flank
ing either side of the entrance to the rangamandapa,

<sup>174.</sup> Sompura K.F., STG, p.127

thus making a full total of 24 devakulikās beside
the mulaprāsāda. (175) The mulaprāsāda belongs to the
pancāngī type.

The Pārsvanātha temple has nine devakulikās

the
each on eastern and western side of the temple and
three on either side of the entrance to the temple,
thus constituting in all 24 devakulikās. (176)

In the Neminātha temple the sabhāmandapa is flanked on either side with twelve devakulikās, thus forming their number 24. (177)

# (ii) Bavan Jinalay

Some Jaina temples consist of Bavan (Fifty-two) shrines. They are arranged in this order: 17 devakuli-kas, on the left and the right sides each, 9 devakuli-kas on the back side and 8 devakulikas on the front side. Thus the central mulaprasada and the surrounding 51 devakulikas make 52 devakulikas. (177-A)

<sup>175. &</sup>lt;u>Ibid.</u>, p.128 176. <u>Ibid.</u>, p.139

<sup>177. &</sup>lt;u>Ibeid</u>, p.159 177.A. Thakkar Feru, <u>op.cit.,3</u>

The Vimal Vasahi on Mt. Abu is of Bavan

Jinalaya type. (178) The Lunavasahi on Mt. Abu was
also of this type in the original plan, but the

hastisala built at back of the temple removed all

the devakulikas of the back row. (179) These two temples
were constructed by ministers of Gujarat, but this

Mount is now located in the State of Rajasthan. We

come across one example of this type in the present

State of Gujarat.

According to R.D. Desai the well-known Jaina temple at Bhadresvar (Dist. Kacch) is of Bavan Jinalaya type. (180) The temple stands in an oblong courtyard. The mulaprasada is built on a jagati. It consists of a garbhagrha, an antarala, a gudhamandapa, a trik-mandapa, a sabhamandapa and a coki. (181) Among the devakulikas 9 are located in the back. But the devakulikas on the other three sides are distributed unevenly

p.33

<sup>178.</sup> Singh Harihar, JTWI, p.47

<sup>179. &</sup>lt;u>Ibid.</u>, p.77

<sup>180.</sup> Desai R.D., Sri Bhadresvar-Vasai Mahatirtha,

<sup>181.</sup> Singh Harihar, JTWI, pp.168 ff.

at present. According to earlier published plan the bhamatī is said to have consisted of about 44 shrines including the 9 at the back, (182) while according to the plan presented by R.D.Desai the bhamatī is shown as consisting of 52 shrines distributed as follows: (183) one ach on the lateral side of the entrance, 3 each on the two sides of the front, 9 at the back, 16 on the east and 19 on the west, Hówewer this arrangement is not symmetrical on the eastern and western sides. It seems that some cells were adjusted to other purposes, a few cells were added later and some cells vanished in course of time. In fact the cells on these two sides must have numbered 17 each, as preseribed by Thakkar Feru.

### (iii) Bonter Jinālay

Some Jaina temples are concived as consisting of bonter (seventy two) shrines. The 71 subsidiary shrines are arranged in this order: 25 devakulikas

<sup>182.</sup> Burgess J., AKK, pl.LMIII;

Sompura K.F., STG, pp.162 f., Fig. 229;

NSAD, p.431

Singh Harihar, <u>JTWI</u>, plan 8, The author contends that the original

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on the left and the right side each, 11 devakulikās on the back side and 10 devakulikās on the front side. (184)

The Neminātha temple on Mt. Girnar is a Bonter Jinālaya. (185) The main temple stands on a jagatī. Its mūla prāsāda consists of a garghabrha, a pradaksināpatha, an antarāla, a gūdhamandapa, a trikamandapa and a rengamandapa. The 71 subsidiary shrines are arranged unewenly. There are 8 devakulikās on the left and the right side of the passage cut in the northern corridor (wall). There are 6 devakulikās on the left side of the main passage of the front side

number of devakulikas was 48.

183. Desai R.D., op.zit., Fig. 6

184. Thakkar Feru, op.cit., 3

185. Burgess J. AKK, pp.166 ff, pls. XXXI, XXXII, LVII-LXI;

Sompura K.F., <u>STG</u>, pp.142 ff., Figs.229,239; NSAD, p.488;

Dhaky M.A., CSTG., pp.54 f.;

Singh Harihar, JTWI, pp.146 ff., Vide plan on P. 147

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and 4 devakulikas on its right side. The NW corner contains an interior projection having one devakulika; as for the southern well there are 19 devakulikas on the eastern side of the central passage, corresponding to the 19 devakulikas on the opposite side. The SW corner remains vacant to a large extent. Thus the mulaprasada along with the 71 subsidiary shrines anyhow make 72 shrines in all. However the plan of the devakulikas deviates from that prescribed by Thakkar Feru.

#### III. Temples built during the Sultanate Period

Gujarat was conqured by AlaudiDin-Khalji first in 1299 A.D., and again in 1304 A.D. Gujarat was governed for about a century through Governors appointed by the Sultans of Delhi. The independent rule of the Sultans of Gujarat got established in the early years of the 15th century A.D. The political power of the Sultans of Gujarat continued upto 1572-73 A.D., when Akbar conquered Gujarat. The period from 1304 A.D. to 1573 A.D. is, therefore, known as the Sultanate Period in the history of Gujarat.

The activity of building temples was slow in this period in comparison to the former period. A number of renowned temples of earlier times were destroyed, some were renovated and a few temples \_\_\_\_ were newly built during this period. The account of the temples which were newly built or renovated during (186) this period is recorded in instriptions or literature. Some others are noticed through archeological explarations, though not noticed in known literary and epigraphic sources. Some of them vanished in course of time, while some are extant but their original form has changed in course of renovation. Most of them were built in the Caulukyan style. The important extant temples of this period are noticed here in an outline. They are divided into two groups: (187) A.classifiable Temples and B. Miscellaneous Temples.

<sup>186.</sup> For details, vide, Somoura K.F., 'Devalayo', GRSI, Vol.V, pp.425 ff.

<sup>187.</sup> The classification of the temples built during the Sultanate Period is not given here.

#### A. Classifiable Temples

The noticed temples belonging to this group afe divided into two sub-groups: 1. Ekayatanas and 2. Anekayatanas.

#### 1. Ekāyatanas

Noticed temples belonging to this type are divided into four sub-types: (a) Tryangī (b) Catur-angī (c) Pancāngī and (d) Sadangī.

## (a) Tryangī

The Nilakantha temple at Posina (Dist.Sabarkantha) is of the tryangi type. It consists of a garbhagrha, a mandapa and a coki. It is richly ornamented from its pitha to the upper most portion of the mandovara. The superstructures of the garbhagrha, the mandapa and the coki are renovated during the later time. The dvarašākhā of the garbhagrha is of the pancašākhā type. The temple seems to have been built in the 15th century A.D. (188)

<sup>188.</sup> Sompura K.F., STG, p.210;
- 'Devalayo', GRSI, Vol.V,
p. 431

# (b) Caturangi

The Sun temple on a mound near the bank of the Hiranya river at Prabhas Patan faces east. The components of the temple are a garbhagrha, a pradaksinapatha, a gudhamandapa and a mukhamandapa. The Samvarnas on the mandapas have vanished. The mulamanjari of the sihara has fottered down. There was a torana in front of the temple; the fragments of its upper illikavalana are preserved in the local museum. There was a small kunda attached to the temple. This temple is dated not earlier than the 14th century A.D. (189)

The Hatakesvar temple at Vadnagar consists of a garbhagrha, an antarala and a sabhamandapa along with three cokis. (190) According to Dhaky it was built by Mularaja I and was of the Latina (Single spire) (191) type. It is renovated several times, but it is not

Dhaky M.A. & CSTG, pp.74 f.;

Dhaky M.A. & 'Prabhas Patanna Pracin Surya Mandiro',

Surya Mandir Visesank,

pp.90 ff;

Sompura K.F., 'Devalayo' GRSI, Vol.V,
p.429, pl.IX, Fig.22

later than the 15th century A.D. (191-A)

# (c) Pancangī

The Sun temple near Triveni at Prabhas Patan consists of a garbhagrha, a pradaksinapatha, an antarala, a gudhamandapa and a coki. It faces east.

This temple may be placed in the 14th century A.D. as indicated by the asvathara scultured on the pitha. (192)

# (d) Sadangi

The Saranesvara temple at Abhapur (Dist.Sabarkan-tha) is a three-storyed building. The temple consists of six components-a garbhagrha, an antaral, a pradaksinapatha, a gudhamandapa flanked by cokis on either side and a sabhamandapa. In front of the temple is a yajnakunda on a richly carved vedī. The superstructres above the garbhagrha, the mandapas and the cokis have vanished. The temple seems to have been built in the 15th century A.D. (193)

<sup>190.</sup> ARAB, 1935-36, p.12;

Sompura K.F., STG, pp.219 f.;

'Devalayo', GRST, Vol.V,

p.433, pl.XI, Figs. 25,26;

191. Dhaky M.A., Sompuna K.F., Sompuna K.F., CSTG, p.20

192. Cousens H., Burgess & Cousens, AANG, p.74

A Jainatemple situated at Lakhena

(Dist. Sabarkantha) consists of a garbhagrha, an antarala, a gudhamandapa, a trikamandapa, a sabhamandapa and a cokis with a balanaka if front. It is two-storeyed building. (194)

- 2. Anekayatanas
- (a) Pancāyatanas

The Siva pancāyatana temple at Bhetali

(Dist. Sabarkantha) is a well-preserved condition. It

consists of a central shrine with its attendant shrines

at the four corners. The whole temple-complex is

built on lofty jagatī. The main shrine is dedicated

to Siva, while the corner-shrines are dedicated to

Skanda, Ganesa, Pārvatī and Sūrya. The main shrine

consists of a garbhagrha, an antarāla and a mandapa

with its frontal porch. (195) The main shrine and

	Sankalia H.D.,	AG, pp.91 f.;
	Sompura K.F.	STG, pp.201 f.;
		'Devalayo', GRSI, Vol.V, p.429 pl.IX, Fig.21
193	Sompura K.F.,	STG, pp.534 f.;
		'Devalayo' GRSI, Vol.V,
		pp.433, pl.XXII, Fig. 28;
	Vide 'Nutan Gujarat'	dated 3.6.62
194	Sompura K.F.,	<u>STG</u> , p.535;

rear-shrines face east, while the fore-shrines face each other. (196) The temple belongs to the 15th century A.D. (197)

The Siva temple at Vasai is known as Akhada or Pālesvar Mahadeva temple. Its components are a garbhagrha, an antarāla and a mandapa alongwith a # cokī. The jagatī of the temple has four subsidiary shrines on its four corners. The mandapa contains 26 pillars. The temple was renovated in the 17th century A.D. (197-A)

The Astika Kenyata Mahadeva temple in Polo

(Dist. Sabarkantha) is of the Pancayatana type.

The principal temple consists of garbhabrha and a mandapa. The superstructures above them have vanished.

Devalayo', GRSI, Vol.V, p.434, pl.XIII, Fig. 29

SAFIS, p.22;
Sompura K.F.,

SAFIS, p.22;

STG, pp.214 f.;

Devalayo' GRSI, Vol.V,

pp.431 f.

<sup>196.</sup> This information is received from the letter of Dr. R.R. Joshi dated 12.7.89.

<sup>197.</sup> Sompura K.F., 'Devalayo' GRSI, Vol.V, p.432

The four small shrines are in runious condition. In front of the temple is a Kirtitorana. (198)

# (b) <u>Covīs Jinalaya</u>

The Parsvanatha temple near the Jumma Masjid at Prabhas Patan is in rujined condition. Its components are a garbhagrha, a pradaksinapata, a gudhamandapa apa and a coki. The central part of the gudhamandapa is two-storeyed. The upper storey is covered by double domes. The entire structure is influenced by Islamic architecture. The walls of the garbhagraha, the pradaksinapatha and the mandapa contains row of niches on the inner side. This temple was probably of the Covis Jinālaya type. (199)

197-A. ARAB, 1928, pp.8 f.;

Sompura K.F.,

'Devalayo', GRSI, Vol.V, p.432

198 Sompura K.F.,

'Devalayo', GRSI, Vol.V.,

'Devalayo', GRSI, Vol.V.,

p.434, pl.XIII, Fig.30;

vide 'Nūtan Gujarat', dated 26.6.62

Polona Pracin Mandiro, (Published by Dept., of Archaeology, Gujarat State)

199 Sousens H.,

SMTK, p.30,

p. 430

'Devalayo', GRSI, Vol.V,

Sompura K.F.,

# (c) Bavan Jinalaya

The old Jaina temple at Sarotra (Dist. Banas-kantha) is known as Bāvan dhwaj. It stands on a jagatī. It fames north. On stylistic ground it may be placed in the 13th or 14th century A.D. The principal shrine is surrounded by fifty-two devakulikas with bhamatī. It consists of a garbhagrha, a gūdhamandapa, a trikamandapa and a rangamandapa. Its general plan follows that of Jaina temples such as the Bhadresvar temple in Kacch and Vimal Vasahi on Mt. Abu. (200)

# B. Miscellaneous Temples

As necessary particulars of some temples belonging to the Sultanate Period are not published, it is
not possible to specify the exact number of their

200. Bargess & Cousens,

AANG., p.99, pls.X,

LXXVII,2, LXXVIII, LXXIX;

Sankalia H.D.

Sompura K.F.,

Devalayo', GRSI, Vol.V,

p.430, pl. X, Fig. 23

component parts, Such temples are as follows:

The Sun temple on the Kandol hill near Than is in ruinous condition. Only some portion of the walls of the cella are extant. Originally it was built by Simha, a son of Bütada Lākhā, in 1376 A.D. Its original form has almost disappeared on account of several renovations. (201)

The Siva temple at Vadiyavir (Dist. Sabar-kantha) was probably built in the reign of Rāo Bhān (15th century A.D.). It is half-fallen. The ornamental dvārašākhā of the garbhagrha bears much resemblence to that of the Sun temple at Modhera. It is of the navašākhā type. (202)

The temple-complex on Pawagadh hill belongs to Jainism. It consists of three groups. They are:

1. Bavan deri temples or Mavalakhi temples,

201.	Cousens H.,	SMTK, pp.47ff.;
	Sompura K.F.,	STG, pp.203 f.;
		'Devalayo', GRSI, Vol.V,
		p.430
202.	Inamdar P.A.,	SAFIS, p.30;
	Sompura K.F.,	STG, pp.217 f.;
		'Devalayo', GRSI, Vol.V,
		p.432

2. Candraprabhu and Supārsvanātha temples to SE of Mātāji's cliff, 3. Pārsvanātha temple and the temples surrounding it. Probably these temples are built in the 14th and the 15th century A.D. (203)

The Bavan deri or Navalakhi temple-complex consists of three subsidiary shrines situated to north, west and south of the main temple. At present the main temple survives only by its pitha. The projections on the four faces of the pitha betray that it belonged to a caumukha type. Only the eastern balanaka survives as a remain of the prakara. The cokis and sikharas appear to be a modern construction.

The subsidiary temples were situated outside the prakara, which exists no more. The small temples of Candraprabhu and Suparsvanatha were also surrounded by an encloser. The parsvanatha temple-complex has left only some remains of the old surrounding prakara.

<sup>203-206</sup> Gefetz H., 'Pawagadh- Campaner',

Journal of the Gujarat Research

Society. Vol. XI, No.2, pp.54ff;

Sompura K.F., STG, pp.218 f; 'Devalayo', GRSI, Vol. V., pp. 432 f.

The temples to have been built in the early years of the 15th century A.D. (206)

A number of old temples are situated in the forest tract of Polo. They represent a style of architecture prevalent during the post-Caulukyan period. The temples were probably built in the 14th century. They are also renovated in the 19th century. Three small shrines situated near the Lakhena temple, are dedicated to Siva, Laksmī-Nārāyankand Sakti. Two small temples named Sasunum mandir and Vahunum mandir are situated near them. (207)

The large Sun temple is situated at a short distance from Lakhena, near the dam on Harnav river. (208)

<sup>207.</sup> Sompura K.F.,

Poiona Praan Mandiro,

STG, p.533

'Devalayo' GRSI, Vol.V,

pp.433 f.;

208. Sompura K.F.,

STG, p. 535;

'Devalayo', GRSI, Vol.V,

p.434

The nine temples, locally known as Temples of Sadevanta Sāvalinga are situated near Abhapur. They belong to Sultanate Period. Some of them are dedicated to Siva, Visnu, Camunda and Bhairava, while one is a Jaina temple. The latter is in a comparatively good condition. (209)

<sup>209.</sup> Sompura K.F.,

STG, p.536; 'Devalayo', GRSI, Vol.V, p. 434

#### C H A P T E R : III

THE HISTORICAL SURVEY OF THE HINDU AND THE

JAINA TEMPLES BUILT IN GUJARAT DURING

THE MUGHAL PERIOD

#### CHAPTER III

# THE HISTORICAL SURVEY OF THE HINDU AND THE JAINA TEMPLES BUILT IN GUJARAT DURING THE MUGHAL PERIOD

#### I. Gujarat under the rule of the Mughal Emperors

During the reign of Muzffar Shah III (1561-1573 A.D.) the Sultanate of Gujarat was annexed into the Mughal Empire under Akbar the Great, the most powerful and celebrated soverign of the so-called Mughal dynasty. (1)

Akbar was very anxious to bring Gujarat under his control. He marched to Gujarat from Fatehpur Sikri on 2nd July, 1572 and took hold of Ahmedabad, the capital of Gujarat, on 20th November, 1572. Akbar appointed Khan Azam (Mirza Aziz Koka) as the governor

In fact Babur, the grand father of Akbar the Great, was related with the Mughals on his maternal side. He never boasted of his Mongol ancestry; he invariably refered to the Mongols with great contempt. On the paternal side he was a descendent from Timur of the Turk race. Naturally he took pride in introducing himself as a Turk. It is therefore proposed to introduce Babur

I'timad Khan. Akbar next turned his attention to Surat, which was the chief stronghold of the Mirzas. He took hold of Surat on 26th February, 1573 and returned to Ahmedabad on 3rd April, 1573. During the stay of ten days in Ahmedabad he made final arrangemnt for Gujarat, which was now entirely entrusted to the charge of Mirza Aziz Koka. After the festival of 'Id' Akbar left Ahmedabad on 13th April, 1573 for Fatehpur Sikri.

Akbar had hardly reached his destination when he heard of trouble in Gujarat. Akbar left Fatehpur Sikri on 23rd August, 1573 and reached Ahmedabd swiftly within only nine days and charged rebels under Mirza Mohammad Husain. Mirza Muhammad Husain took Surat, Bharuch and Khambhat. United rebels cordoned the governor at Ahmedabad on all sides. Akbar defeated the rebels and took Mirza Muhammad Husain as a

and his descendents as Turks rather than Mughals. But for the sake of convenience we choose to follow the current practice of introducing them as Mughals, which is in vogue since long.

prisoner. After this grand success the Emperor settled administration in Gujarat and returned to Agra on 5th October, 1573. Thus after the second invasion by Akbar the Mughal power was firmly established in Gujarat (n. 1573. Ap. It lasted weto 1758 A.D. Thirteen Mughal Emperors successively ruled over Gujarat through their governors.

The Mughal power came to an end in Gujarat in 1758 during the rule of Emperor Alamgir II (1754-1759). At that time Momin Khan was the governor of Gujarat. Peshwa Balaji Bajirao sent Sadashiv Ramchandra with an army to Gujarat. Damajirao Gaekwad and his brother Khanderao accpmpanied Sadashiv Ramchandra. The Maratha army attacked Ahmedabad and besieged it for about fourteen months (from 7th January, 1757 to 27th February, 1758). At last Mominkhan made a treaty with the Peshwa through Damajirao Gaekwad. Consequently the Mughals lost their main territories in Gujarat to the Marathas on 27th February, 1758.

#### II. Historical Survey of the Temples

A. The Survey according to epigraphic and literary sources:

During the Mughal rule several old temples were renovated and a number of new temples were constructed in Gujarate (Map.2). Many of the temples bear inscriptions, which record the dates of their construction or renovation. A few accounts are also supplied by literary sources. The main data supplied by the sources of both these types are as follows:

1. Temples built during the reign of Akbar (1572-73 A.D. to 1605 A.D.)

The Vaishnav temple of Sundarvar at Mandvi (Dist. Kacch) was built by Rao Khengaraji of Kacch when he founded the townin V.S. 1631(1574-75 A.D.). (2) The date is given by BG Vol.V, but the author has not indicated his original source of information.

Sompura K.F., The Structural Templs of Gujarat (STG), pp.223 f

<sup>2.</sup> Bombay Gazetteer (BG), Vol.V, pp.243 f.;

Khakhar D.P., Report on the Architectural and Archaeological Remains in the Province of Kacch (FARPK), pp.13f.;

At Akhalol (Dist. Bhavnagar) there is a temple dedicated to Mahadeva. It was built by Karamshanaji Hiraji, who belonged to the forward caste, in V.S. 1633 (1576-77 A.D.), (2-A) as recorded in the inscription.

The temple of Acalesvar Mahadevaat Gedi
(Dist. Kacch) was built by Sacora Brahmin Gopal Dave
in V.S. 1635 (1578-79 A.D.) as recorded in BG. (3)

A Jaina temple situated in the vicinity of the big temple on Shatrunjay hill was built in V.S.1640 (1584-85 A.D.), The inscription on the main image of the temple mentions that Thākur Karamasī (wife Bāi (ādi), Thākur Māhava, Thākur Jasu, Thākur Khimā, Thākur Jasuji (wife Jivade), Tejpāl (wife Tejalade) the son of Thākur Māh, Tejpal, the son of Sanghvi

<sup>2-</sup>A. Bhavnagar Pracin Sodh Sangrah (BPSS), No. 54 in list.

<sup>3. &</sup>lt;u>BG. Vol.V, p.221</u>, The author has not mentioned the original source of information.

Sompura K.F., <u>STG</u>, p.224

Jasu and others built this temple (4) on V.S. 1640, Faguna Sud 13. (4-A)

Nīlakantha Mahādeva temple is situated in the Saraspur area of Ahmedabad. The inscription on its Western wall refers to the renovation of the temple by the family of Māli Rāmi during the reign of Emperor Akbar. It was renovated in the presence of Kāji Gazafar and Kāsim, Hāji Havālu Khān Khānā, Raya Mālāji, Saranaji, Zanzanaji, Patel, Talāti and other residents of the village Rihiāli (modern Rakhial), on V.S. 1641 Māgha Sudih 12, Monday. (5) [list February, 1585 A.D. (6)

6. Shastri H.G. op.cit., p.4

<sup>4.</sup> Jin Vijay (Ed.), Pracin Jain Lekh Sangrah
(PJLS) No.11;
Acharya Kanchansagarsuri, Sri Shatrunjay
Girirāj Darshan (SSGD),
No.9,

<sup>4-</sup>A.It corresponds to 13th February, 1584 A.D.

Pillai L.D. Swamikannu, An Indian Ephemeris

A.D.700 to A.D. 1799 (IE)

Vol. V, p. 370.

<sup>5.</sup> Gaudani Harilal & Sahenšāh Akbar-nā Samay-no Amdāvād-no Silālekh', Svādhyāy, Vol. IV, p. 445

Shastri H.G.(Ed.), Gujarat nā Aitihāsik lekh (GAL) pt.5, No. 2

The well-known temple of Ajitanātha on Taranga hill (Dist. Mahesana) was renovated during the reign of Akbar. The inscription on the door-frame of the gouthern porch attests that during the reign of Akbar, Ganapati, the head-man of Vīsalanagari (Visnagar) Sangha, restored the temple on V.S.1642, Asādha Sudi  $10^{(7)}$  (16th June, 1586;A.D.)(8) by the inspiration of Vijayasenasūri, the disciple of Hīrajayasūri.

#1

The temple of Pārsvanātha at Gandhar (Dist.Bharuch) is known as Mahavīra temple. It was built by seth Indraji, the inhabitant of Gandhar and the image of Mahāvīra was enshrined therein. After the renovation V.S. 1964 (1907-08 A.D.) the image of Mahāvīra was replaced by the image of Pārsvanātha therein. It makes clear that before V.S. 1664 the main image was of Mahāvīra. The present image of the mūlanāyaka- Pārsvanātha bears the inscription which attests that it was installed by the sangha and was consecrated by Hīra-

<sup>7.</sup> Epigraphia Indica (EI), Vol.II, pp.33 f. Shastri H.G. (Ed.), GAL, pl.5, No.3

<sup>8.</sup> Shastri H.G. (Ed.), GAL, p.7, f.n.l

Vijayasena Sūri in V.S. 1643 (1586\_87 A.D.) (9)

Cintamani Parsvanatha temple at Khambhat was built in V.S. 1644 (1587-88 A.D.) by two Srimali brothers named Vajia and Rajia, who hailed from Gandhar and settled at Khambhat. They were devotees of Hiravijaya Suri and Vijayasena Suri. The inscription of the temple gives a detailed account of the various images and the temple. (10) The main image of the temple was that of Cintamani Parsvanatha. It was 41 angulas high and was served by sesanaga. There was a seven-hooded snake above its head.

The temple contained twelve pillars, six gates, seven devakulikas and figures of two dearapalas. It enshrined 25 images besides that of the mulanayaka.

The sanctuary also contained a square bhumigrha (cellar), enshrining huge images of Adinatha, Mahavira, figures of dearapalas., four camara-dharakas, an image

<sup>9.</sup> Vishal Vijayaji, <u>Kavi Gandhar Zaqadia</u>, p.39; Sompura K.F., <u>STG</u>, p.224

<sup>10.</sup> Jin Vijay, <u>PJLS</u>, pt.II, No.450;

Jote Ratnamanirav B., <u>Khambhat no Itihās</u>

Parišista O;

of Ganesa and sculptures of ten elephants and eight lions.

Siva temple near Vasai (Dist. Mahesana) known as Akhāda or Pālesvara Mahādeva, bears the inscription on the door lintel of the sanctum. It is dated V.S.1645 (1588-89 A.D.); it probably records the reparation of the temple. (11)

An inscription in the temple of Adisvara on Shatrunjay hill refers to the construction of the temple of Suparsvanatha at Khambhat. It mentions that Tejapal Soni erected a temple of Suparvanatha at his native place Stambhatirtha (Khambhat) in V.S. 1646 (1589-90 A.D.) (12)

Vijay Cintāmani Pārsvanātha temple at Stambhatīrtha (Khambhat) was built by Tejapāl Soni. (13)

Shasti H.G. (Ed.), GAL, pt.5, No.4

<sup>11.</sup> Annual Report of Archaeological Department of Baroda (ARAB), 1939, pp.8f;
Sompura K.F., STG, p.216

<sup>12.</sup> Jinavijay, PJLS, pt.2, No.12;
Diskalkar D.B., IK, No.106;
Shastri H.G., (Ed.), GAL, pt.5, No.7

According to an inscription found in the temple, it was built in V.S. 1646 (1589-90 A.D.) (14) but the said inscription cannot be traced at present.

From the account given in <u>Pātana Caitya</u> - <u>Paripāti</u> composed by Lalita Prabhasūri in V.S.1648 (1591-92 A.D.) it is known that there existed three Jaina temples in Munjapur (Dist. Mahesana). But none of these temples exists at present. (15)

According to the inscription (16) the temple of Neminatha at Jamnagar was built on V.S.1648 Maha - Sud 5. (17)

<sup>13.</sup> Kavi Rsabhadās, <u>Sri Hīrasūrirāsa</u>, p.166 (Ŝri Ānanda Kavya Mahodadhi Mauktik 5);

<sup>24.</sup> Shah A.P. <u>Jaina Tirtha Sarva Sangrah</u> (JTSS), Vol.I, Pt.l, P.15;
Sompura K.F., <u>STG</u>, p.24

<sup>15. &</sup>lt;u>JTSS</u>, Vol.I, Pt.I, p.52; Sompura K.F., <u>STG</u>, p.225

<sup>16. &</sup>lt;u>JTSS</u>, Vol.I, pt.1, No.1501, in table

<sup>17.</sup> It corresponds to 9th January, 1592 A.D., IE Vol. Ψ, ρ. 386

The small village of Kavi (Dist. Bharuch) contains two Jaina temples, among which one is dedicated to Ādinātha. Locally it is known as Sāsu-num Derāsar. The inscription in a niche in the temple records that the original temple was built of wood and bricks. Bādūa Gāndhi of the Nāgar (Vaṇiā) caste, a resident of Vadnagar, newly built it on V.S.1649 Māgasara Sudi 13<sup>(18)</sup> (6th December, 1592) A.D.)<sup>(19)</sup> and got it consecrated by Vijayasena Sūri, the pattadhara of Hīravijaya sūri. The inscription notes that it is endowed with 52 devakulikās, a lofty spire and a torana. In the inscription it is named 'Sarvajit Prāsāda'.

Raishi sāh Derāsar at Jamnagar is also known as Coriwālā Derāsar. Raishi sāh built it in 1592 A.D. and was completed by his son in 1619 A.D. as mentioned

<sup>18.</sup> Jingvijay (Ed.), PJLS., pt.2, No.453 Vishal Vijayaji, KGZ, pp.88ff.; Shastri H.G. (Ed.) GAL, pt.5, No.63

<sup>19.</sup> Shastri H.G., Ibid, p.115

in <u>Dist. Gaz. Jamnagar</u> (20) The original source of information is not given.

Tadīšvara temple is the main and the biggest temple on Shatrunjay hill. The inscription on the wall of the entrance of the Vaghan Pole (21) alludes to the renovation of the said temple. It is the largest inscription on the hill, consisting of 67 verses inscribed in 87 lines. The epigraphic evidence attests that Tejapāla Soni, the son of Vacchiā of the Oša caste, undertook the renovation at the instance of Hīravijaya Sūri in V.S. 1649 (1592-93 A.D.) The old temple renovated by Karmā Šāh in V.S. 1588 (1531-32 A.D.) now turned into an entirely new temple. The inscription also gives the architectural description of the temple. It is 52 hastas high

<sup>20. &</sup>lt;u>JTSS</u>, Vol.I, pt.1, No.1501 in table; <u>District Gazetteer: Mamnagar</u>, p.625

<sup>21.</sup> Originally the inscription was fixed on a pillar in the eastern entrance-porch of the temple, but during the personal visit in 1988 it was found on the wall of the entrance of Vaghan pole.

from the ground. There are 1245 <u>kumbhas</u> and 21 lion-figures on the temple. Seventy-two <u>devakuli-kās</u> are surrounded the temple. Four <u>Yoginis</u> and 10 <u>dikpālas</u> are installed in their respective position. Four niches, 32 <u>pancālikās</u> (figurines) and 32 <u>toranas</u> beautify the temple. The temple contains 24 elephant-figures and 74 pillars in all. The new temple was named 'Nandi-vardhana'. In V.S. 1650 (1593-94 A.D.)
Tejapāl made a pilgrimaģe to Shatrunjay hill and got perfofmed the pratisthā ceremony at the sacred hand of Hīravijayasūri. (22)

The temple known as 'Śethānum mandir' at Jamangar is dedicated to Ādīśvara. The inscription records that the temple erected in V.S. 1633 (1576-77 A.D.) was ruined by the Mughals sent by Sultan Akbar. It was thereafter renovated by Bhānasāli Āṇand, Bhānasāli Araji and other members

<sup>22.</sup> Jina vijay (Ed.), PJLS, pt.2, No.12;
Diskalkar D.B. (Ed.), IK, No.106;
Shastri H.G., (ED), GAL, pt.5, No.7;
Acharya Kanchanasagar Suri, SSGD, No.10

of their families of Srīmālī caste, at the cost of 31,000 the silver coins in V.S. 1651 (1994-95 A.D.). The temple was named 'Vijaya Bhūsana' (after the name of Vijayasen Sūri) (23)

Vadiour Parsvanatha temple (24) in Zaveri street at Patan was built on V.S. 1652, Magha sukla 12 (31st January, 1596 A.D.) (24-A) The inscription in the temple is composed in prose. It gives the pattavali of Jinasimha Sūri and the account of the construction of the temple. Ratna Kumvaraji born in the family of minister Bhīma of the Osavāla caste, along with his wife Sobhagade, sister Vachhi and daughter Jīvanī erected this four-faced temple at the instance of Jinasimha Sūri in V.S. 1652 (1596 A.D.) at Anahillapura Pattana (Anhilwad Patan).

<sup>23.</sup> Nahar Premchand, <u>Jain Lekh Sangrah</u>, pt.2
No.1782;
Shastri H.G.(Ed.), GAL, pt.5, No.109

The enshrimed image of the temple was brought from the village Vadipur near Patan. So this temple is known as Vadipura Parsvanatha or Vadi Parsvanatha

Sandesara Bhogilal, Vastupalanum Vidyamandal ane bija lekho pp.95 ff.

<sup>24-</sup>A. Shastri H.G.(Ed.), GAL, pt.5, p.35

The image of the mulanayaka of this temple was brought from Amizara Parsvanatha temple in Vadiour, a village near Patan. The Vadiour Parsvanatha temple was extant at that place, when Burgess and Cousens carried out their survey of the architectural antiquities of northern Gujarat about 1890 A.D. (26)

Later on this wooden temple was purchased for the Metrapolitan Museum at New York, where it is housed at present. (27) A new temple going by the same has been erected recently. (28)

According to the inscription a <u>dehari</u> on Shatrunjay hill was built by Saha --- and his wife Meghāi<sup>(29)</sup> on V.S. 1652 Caitra Sud 15<sup>(30)</sup>.

<sup>25. &</sup>lt;u>Epigraphia Indica</u> (EI) Vol.I, pp.319 ff; Shastri H.G.(Ed.) GAL, pt.5, No.10

<sup>26-27</sup> Trivedi R.K. Wood carving of Gujarat (Census of India, 1961, Vol.V), pp.46f.

<sup>28</sup> Sompura K.F., STG, p.225

<sup>29</sup> Acharya Kanchansagar Suri, SSGD, No.560

<sup>30.</sup> It corresponds to 2nd April, 159,6 A.D., IE, Vol.V.p.394

Samalaji Pāršvanātha temple in Shamalaji's Pole at Ahmedabad bears the insemiption recording the construction of the temple by Sanghavi Somaji along with his family members in V.S. 1653<sup>(31)</sup> and Alāi or Ilāhi year 42<sup>(32)</sup>(1596-97 A.D.)

The temple 'Ratnatilak,' in Kavi (Dist. Bharuch)
was built on V.S. 1654 Śrāvana, Vadi 9 Saturday
(12th August 1598 A.D.) (33) This temple is dedicated
to Dharmanātha; hence it is known as 'Dharmanātha
prāsāda'. Locally it is known as 'Vahūnum Derāsar' (34)
The temple bears an inscription which gives a detailed
account of its construction. The temple was built by
Gandhi Kumvaraji, (35) son of Bādhuā Gāndhi Kumvaraji
belonged to the laghu Nāgar (vaniā) caste and was a

<sup>31. &</sup>lt;u>JTSS</u>, Vol.I, pt.1, p.10; Sompura K.F., <u>STG</u>, p.225

<sup>32.</sup> Mehta F.N. & 'Amadavadamam Ilahi Samvatano Jamindar Rasesh, Silalekh', Samipya, Vol.V, Issue 34, pp.114 ff.;

<sup>33.</sup> Shasti H.G. (Ed.,), GAL, pt.5, p.44, No.18

<sup>34.</sup> Vishal Vijayaji, op.cit., pp.16 f.

<sup>35.</sup> In the Gujarati translation of the inscription published in <u>PJLS</u>, Vol.II, p.329, the name of the builder is given as Viraji.

resident of Khambhayata (Khambhat). The construction was supervised by Seth Pītāmbar Virā, Seth Sivaji Boghā, Sūtradhāra Vīrapāla and others residing at Rājnagar (Ahmedabad). The temple was named 'Ratnatilaka', it was endowed with 52 Jinālayas.

District. In the temple of Bhid Bhanjana Mahadeva to the east of an old well, an inscription dated V.S.1655 (1598-99 A.D.) is found engraved below the inscription of V.S. 1588 (1532-33 A.D.). The inscription dated V.S. 1655 records that Umābāi and her sons belonging to the Solanki caste caused a temple of Siva in Hampur to be built on Sunday, the fifth day of the dark half of Māgha in V.S. 1655 (4th February, 1599 A.D.) (36) when Mahārāṇā Candrasenjī was ruling (at Halvad). Though the warding of the records shows that the temple was built (newly), it was in fact repaired by the lady. For just above this are two records of V.S.1588 (1532-33 A.D.), which mentions the recairs

<sup>36.</sup> Dikalkar D.B. (Ed.,) <u>IK</u>, p.274

of the temple in that year. Therefore it seems that the temple was once more repaired in V.S.1655 by Umābāi. (37)

The inscription dated V.S. 1657 (1600-1601 A.D.) found from the temple named 'Satrunjaya-avatāra' located in Moti Khakhar (Dist. Kacch) attests that Rao Bhāra-mallajit, the king of Kacch, built a temple named 'Rāŷa Vihāra' at Bhujanagara (Modern Bhuj). (38) The temple is dedicated to Ādinātha at the instance of Vivekaharsagani.

The above inscription also attests the erection of the Satrunjaya-avatāra temple in Moti Khakhar. The inscription records that Vivekaharsagani, who preached Jaina doctrines to King Bhāramallajit of Kacch and the Osvala families of Khākhar grāma, inspired sāh Vayarasika and his family to erect a new upāšraya and get

<sup>37.</sup> Diskalkar D.B.(Ed.), <u>IK</u>, No.109 Shastri H.G. (Ed.), <u>GAL</u>, pt.5, No.124

<sup>38.</sup> Jinvijay, PJLS., pt.2, No.446; Shasti H.G.(Ed.), GAL, pt.5, No.81

Vimalanātha. The images were conscrated by Viveka-harsa gani in V.S. 1657 (1601-A.D.). Shortly thereafter the family of Sāh Vīrā of the Osvāla caste commenced the erection of the temple on V.S.1657 Fāgana Vadi 10<sup>(39)</sup> (18th March, 1601 A.D.) (40) and it got completed on V.S. 1659. Fāgana Sudi 10 (10th February, 1603 A.D.) 1t was named Satrunjaya avatāra, Its pratisthā ceremony was performed by Vivekaharsa gani on V.S. 1659 Fāgana Sudi 10.

The inscription on a pillar attests that the well-known Jaina temple at Bhadresvar (Dist. Kacch) was renovated by Sir Dungarājī, the son of Śri Manimelaji, the King of Bhadresvar, on V.S. 1659 Vaišā-kha Sud 5<sup>(42)</sup> (5th April, 1603 A.D.)<sup>(43)</sup>

<sup>39.</sup> Jinvijay, <u>PJLS</u>. pt.2, No.446 Shastri H.G.(Ed.) <u>GAL</u>, pt.5, No.81

<sup>40.</sup> Shastri H.G. (Ed.) GAL, pt.5, p.140

<sup>41.</sup> Ibid.,

<sup>42.</sup> Desai Ratilal Dipchand, <u>Sri Bhadresvar-Vasai</u>

<u>Mahātirh</u>, p.154;

Shastri H.G.(Ed.) <u>GAL</u>, pt.5, No.82

Varunesvar Mahadevatemple in Varanama near

Vadodara bears the inscription dated V.S. 1661.

It refers to the renovation of the said temple on

V.S. 1661 Vaisākha Sudi 3 (44) (22nd April, 1603 A.D) (45)

by Sri Narayana, son of Audīcya Brahmin Yadava,
in Varanamapura (modern Varanama).

The Ādīsvara temple situated in Manek Chok

at Khambhat contains a cellar-temple. According to

the inscription on the door of the cellar-temple

it was built by Tejalade, the wife of Soni Tejapāla

Vaisākha Shaki 7. Monday

belonging to the Ūkeša caste on V.S. 1661 (157h April

(46)

1605 A.D.) at the instance of her husband. (46)

<sup>43.</sup> Shastri H.G., op.cit., p.142

<sup>44.</sup> Pandya Amrut Vasant, 'Varunesvara Inscription at Varunama dated V.S.1661',

Vallabh Vidyanacar Samsodhana Patrika, Vol.I,pp.12f.

<sup>45.</sup> Shastri H.G., 'Varanama na be Silalekho', Pathik

<sup>46.4.</sup> shushi N.K.(Ed.), 605, et 5, e.119
46. Puranchand Nahar, JLS, pt.2 No.1794,

<sup>46.</sup> Puranchand Nahar, JLS, pt.2 No.1794, Shastri H.G. (Ed.), GAL, pt.5, No.66. In BPSS the year of the construction of the temple is given V.S.1669 BPSS, 172

## 2 Temples built during the reign of Jahangir (1605 A.D. to 1627 A.D.)

Jahangir ascended the throne in the fort of Agra on 3rd November, 1605 A.D. and died on 7th November, 1627 A.D. During this reign the following temples were built in Gujarat.

According to Sri G.H. Desai the temple of the Goddess at Bharuch was built by Vallabh Bhatt in V.S. 1662 (1605-06 A.D.), but he has not indicated his original source of information. (47)

The village named Kondh near Dhrangadhra contains the Kondhesvar temple. The temple bears an inscription, which gives the genealogy of the kings of the Zala dynasty. The inscription records the erection of the temple by Kasmīradevī, the wife of Maharana Bhīma of the Zala dynasty, on V.S. 1663 \$.S. 1529 Vaišākh, Sud 15 Friday (48) (1st May,

<sup>47.</sup> Desai G.H., Bharuch Saher no Itihas, p.52;
Sompura K.F., STG, p.228

<sup>48.</sup> Diskalkar D.B.(Ed.), <u>IK</u>, No.111; Shastri H.G. (Ed.), <u>GAL</u>, pt.5, No.125

1607 A.D.) (48-A)

Seth Topan built the temple of Laksmi Narayana at Mandvi in 1607 A.D. Seth Topan was the founder of the town as mentioned in BG, but the author has not specified his original source of information. (49)

Dharmanātha Jinālaya is situated in Hathiwālā

Khancha at Surat. The image of Dharmanātha was installed during the reign of Hahangir on V.S. 1664 Jyestha

Sud 5<sup>(50)</sup> by Ŝri Hiravijaysūri. The temple was built by śrāvaka Śāhidāsa. (51)

A <u>dehari</u> on Shatrunjay hill was erected on V.S. 1665 Vaisakha Sudi 7, Sunday (52) during the regime of Vijayadeva Sūri of Tapagaccha as recorded in the inscription. The builder belonged to the Oswal caste and was a resident of Vetaul bandar (The port of Veraval) (53)

<sup>48.</sup>A Diskalkar D.B. op.cit., p.275

<sup>49. &</sup>lt;u>B.G</u>, Vol.V, p.244 Dist. Gaze: Kutch, p.613

<sup>50.</sup> It corresponds to 9th May, 1608 A.D., IE Vol. VI, P.18

<sup>51. &</sup>lt;u>\$ri Sambhavanātha Stavanāvali ane caritra</u> pp.214 f.

Parsvanatha temple in Gala (Dist. Surendranagar) bears an inscription, which refers to the erection of the temple. (54) It was built on V.S. 1668
Falgun Sukla 2 (23rd February, 1612 A.D.) (55) by Mehta Dharmadas and his brothers under the instruction of Sri Vijayasena Sūri. Dharmadas and his brothers were the residents of Gala and they belonged to the Vrddha sakhā of the krīmālī caste.

Siva temple in Dadar (Dist. Rajkot) bears an inscription, which attests the construction of the temple by Thākur Sadāsiva on V.S. 1669 Fālguna Sukka 3, (56) (12th February, 1613 A.D.) (57) It was built during the reign of Jāmśri Śatruśalyaji, the Mahāmāndalika of Emperor Salim Shah (Hahangir).

<sup>52.</sup> It corresponds to 30th April, 1609 A.D., IE, vol. VI, p. 20

<sup>53.</sup> Acharya Kunchan Sagar Suri, SSGD, No.524

<sup>54.</sup> Diskalkar D.B.(Ed.), IK, No.113;
Poona Orientalist, Vol.I, p.140;
Shastri H.G.(Ed.), GAL, pt.5, No.29

<sup>55.</sup> Diskalkar D.B., op.cit., p.278

<sup>56.</sup> Diskalkar D.B. (Ed.), IK, No.114; Shastri H.G. (Ed.), GAL, pt.5, No.30

<sup>57.</sup> Diskalkar D.B. op.cit., p.279

In Ghogha (Dist. Bhavnagar) the temple of (58)
Kālikāmātā is situated. The inscription of the temple indicates that it was erected on V.S.1672
Māghasud 10<sup>(59)</sup> (18th January, 1616 A.D.)<sup>(60)</sup> by
Kīkī, the wife of Sonī Haridāsa. The enshrined image of Kālikāmātā is worshipped by Porvād Vīsā Vāniyās as their Kuladevī.

A <u>deharī</u> on Shatrunjay hill bears an inscription. It records that it was built by Sāh Khīmajī and Rūpajī, sons of Sāh Bhavān and Rājalade, residents of Ahmedabad and of the Śrimālī caste. (61) On V.S.1675 Vaišākha Sudi 12 Friday during the regime of Kalyānasāgara Sūri of Āncala gaccha.

According to Burgess two temples towards the west of Caumukh temple in Kharatar Vasakon Shatrunjay hill were built in 1618 A.D. by Sanghavis - Khimaji,

<sup>58.</sup> The inscription is not traced out during the personal visit.

<sup>59.</sup> Diskalkar D.B. (Ed.), <u>IK</u>, No.115; Shastri H.G. (Ed.), <u>GAL</u>, pt.5, No.32

<sup>60.</sup> Shastri H.G. (Ed.), GAL, pt.5, p.57

<sup>61.</sup> Acharya Kanchan Sagar Suri, SSGD, Nos.20,111

<sup>62.</sup> It corresponds to 26th April, 1618 A.D., IE, Vol.VI, P.38
The given week-day does not tally with the date read by the angle of the read by the angle of the second sec

Somaji and Lalajī Šiva of Ahmedabad who dedicated temples respectively to Parsvanatha and Santinatha. (63) Burgess has not mentioned his original source of information.

According to Burgess Sah Lakharaj Kamalsi constructed a temple in Kharatar Vasahi on Shatrunjay hill in 1618 A.D. (64) But Burgess has not indicated his original source of information.

A small Cau Mukh temple close to the principal temple of Kharatar Vasahi on Shatrunjay hill was built by Sāh Gopāl Devarāj in 1618 A.D, as indicated by Eurgess, (65) but he has not indicated his original source of information.

 $I_n$  front of the main caumukh temple in Kharatar Vasahi on Shatrunjay, hill there is a shrine dedicated to Pundarika. The temple is on the gate. The gate is

<sup>63.</sup> Burgess J., Temple of Shatrunjay (TS), p.21

<sup>64.</sup> Ibid., p.21

<sup>65. &</sup>lt;u>Ibid.</u>, p.21

the proper entrance to the sacred enclosers of Adisvara temple. Over this gate is a shrine dedicated to Pundarīka, the principal ganadhara of Adināthas disciples. It was erected in 1618 A.D. by Surjī Nāthā of Ahmedabad, according to Burgess. (66) But he has not mentioned his original source of information.

As stated by Burgess the temple of Samprati Rājā in Kharatar vasahon Shatrunjay hill was built by Śāh Kamlsi Sonāvālā Bhanasāli in 1618 A.D. but it goes by the name of the temple of Samprati Rājā. The mūlanāyaka of the temple is Ajitanātha. (67) Burgess has not indicated his original source of information.

The Caumukha temple or <u>Caturmukha prāsāda</u> in Kharatar Vasahi on Shatrunjay hill is the principal temple of the tuk. This temple with fortification was built by Porvād Sanghavī Rūpaji, the son of Somaji resident of Ahmedabad on V.S.1675 Vaisākha

<sup>66.</sup> Ibid, p. 21

<sup>67. &</sup>lt;u>Ibid.</u>, p.21

Sudi 13 Friday (68) (16th April, 1619 A.D.) (69)

Sanghavi Rūpajī had organised the Sangha for the pilgrimage to Shatranjay. The temple was conscected by Jinarāja Sūri, the pattadhara of Jinsinha Sūri, the pattadhara of Jinsinha sūri, the disciple of Jinacahdra Sūri. This fact is mentioned in the inscriptions on the pedestals of four images of the mulanāyaka installed in the four sides. The inscriptions are almost identical.

The inscription of the Śāntinātha temple at Jamnagar records that the temple was built during the reign of the Jām King Jasavantajī at Navīnnagarī (Jamnagar) in Hālār by Śāh Vardhmāna and Padmasimha under the instruction of Kalyānasagara Sūri belonging to the Āncala gaccha on V.S.1676 Vaisākha Śukla 3,

<sup>68.</sup> Jinwijay, PJLS, Vol.II, Nos.17-20;
EI, Vol.II, Nos.61-64;
Shastri H.G.(Ed.), GAL, pt.5, Nos.34-37;
Acharya Kanchan Sugar Suri, SSGD, Nos.12-15

<sup>69.</sup> Shasti H.G., op.cit., p.60

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Wedenesday<sup>(70)</sup> (7th April 1619 A.D.).<sup>(71)</sup> The record adds that the pratistha ceremony was performed earlier.

However an inscription on Shatrunjay hill dated V.S.1675, mentions that the temple of Santinatha was built by Vardhamana and Padmasimha at Navinpur (Jamnagar) on V.S. 1675, S.S. 1541, Vaišakha Sukla 3, Wedensday. (73)

These two dates, put together, give rise to an anamoly, there being the difference of one year in the years of the V.S. given in the two inscriptions. But on scrutinizing the two dates on the basis of calender tables it is found that the given weekday tallies with the given lunar-day in V.S.1676 of

<sup>70.</sup> Nahar Puranchand, JLS, Vol.II, No.1781; Shastri H.G.(Ed.) GAL, pt.5, No.115

<sup>71.</sup> Shastri H.G.(Ed.), GAL, pt.5, No.182

<sup>72.</sup> Jinavijay, PJLS, Vol.II, No.21;
Diskalkar D.B., (Ed.) IK, No.117;
Shastri H.G. (Ed.) GAL, pt.5, No.112
Acharya Kanchansagar Suri, SSGD, No.19

In line 19 the other details of the date

are given along with the aforesaid year, while
the actual number of the year is given in line
2 above.

<sup>73.</sup> It corresponds to 7th April, 1619 A.D. IE Vol. VI, P.40

the Caitradi system. In this context it is interesting to note that the given date falling in the month of Vaisaha would be ascribed to V.S.1675 according to the system of Karttikadi years. Thus these two eoigraphs in two different parts of Saurashtra (namely Jamangar in west and Shatrunjay in east) give divergent numbers of V.S. according to the two different systems of counting the commencement of the years, but the years mentioned in both the records are, in fact, identical.

A <u>devakula</u> of Vimalanātha on Shatrunjay hill was built by Jīva and his family-members belonging to the laghu sakha of Śrīmālī caste, (74) on V.S. 1676 Vaisākha Sit 6, Friday (75) during the regime of Sri Vijayadevasūri of Tapāgaccha, as recorded in the inscription.

<sup>74.</sup> Acharya Kanchan sagar Sūri, SSGD, No.569

<sup>75.</sup> It corresponds to 12th May, 1619 A.D. IE, vol. VI, p.40

According to Burgess the temple of Mandir Swami, on Shatrunjay hill was erected by Sah Campasi Mansingha of the Oswala gaccha resident at Ahmedabad, in 1620 A.D. (76) Mandirswami here is apparently considered as a Tirthankar, though his name has no place in modern orthodox lists. This temple also goes by the name of Visotamaji. The main image inside is that of Adinatha. Burgess has not mentioned his original source of information.

The temple of Śreyāńsanāthaji on Shatrunjay hill was built by Vardhamāna Śāha of Jamnagar in V.S. 1676 (1620-21 A.D.) (77) This temple is known as Jamnagarwāļānum Derāsar' as mentioned in JASS.

The temple of Parsvanatha in Anjar was renovated for the fourteenth time by Śravakas (Jains) in V.S. 1677 (1620-21 A.D.) as recorded in the inscription.

<sup>76.</sup> Burgess, op.cit., p.27

<sup>77.</sup> JTSS, Vol.I, Pt.1, Temple No.1583 in table.

<sup>78.</sup> BPSS, No. 112

From the inscription it is learnt that Kumwarji, resident of Una and the Son of Dosi Jivaraj of the Śrimālī caste, renovated a Jaina temple with the help of the Sangha of Div and the image was consecreted by the disciple of Hiravijaya senasuri in V.S.1677 (1620-21 A.D.)

An un published poem in Sanskrit verse, entitled Cintamani-prasasti, (80) which was discovered by Muni Jinavijayaji in an old Jaina work, throws light on the temple of Cintamani Parsvanatha at Ahmedabad. The colophon of the poem states that this song of praise of the temple of Cintamani Parsvanatha was written in V.S.1697 on the second day of the bright half of Posa, Friday(80-A) by Vidyasaubhagya, the pupil of learned Satyasaubhagya, The Prasasti was composed some fifteen years after the formal consecritation of the great temple.

<sup>79.</sup> Ibid, No.113

<sup>80.</sup> It is extinct at present.

<sup>80.</sup>A.It corresponds to 4th December, 1640 A.D. IE, Vol. VI, P.83

The prasasti records that Santidas Zaveri with his brother Vardhamana built the great temple in the suburb of Babipur (at present it is known as Saraspur) at Ahmedabad, and, for years later in 1625, he conscreted the image of parswanatha in this temple with the help of the learned scholar Vacakendra. (81)

The construction of the temple commenced in 1621 A.D. and it must have been completed four years later in 1625 A.D., for in this year Smantidas is said to have formally installed therein the image of the Tirthankara. (82) The temple is said to have been known as 'Manatunga'. (83)

At present the temple is no more, but is preserved in the work of the German traveller, Abert de Mandelso, who visited Ahmedabad in 1638. He informs

<sup>81.</sup> Commissariat M.S. Studies in the History of Gujarat, p.54

<sup>82. &</sup>lt;u>Ibid.</u>, pp.55 f.

<sup>83.</sup> Ibid., p.56

<sup>84.</sup> Davis J. (Trans.), <u>Mandelslo's Travels into</u> the East Indies, pp.30 ff.

us that it was without dispute one of the noblest strucutres that could be seen in this city. It stood in the centre of a large court which was enclosed by a high stone-wall. At it entrance there stood two elephants of black marble 'done to the life' (85) and upon them was placed the effigy of the builder. The temple building was vaulted and its walls adorned with human and animal figures. Around it were the usual cloisters with cells, each containing a marble statue, in white or black, representing the

In the <u>prasasti</u> also the temple is described.

On the arches of the temple there were statues of females resembling celestial nymphs, while at the door of the temple there was the Pancapatra for protection. The lofty steeps of the temple indicated the way for the heaven ward march of the devotees.

There were six halls in the temple called Meghanada, Simhanada, Suryananda, Rangamama, Khela and Gudhagotra. It had two turrets, four square temples

<sup>85.</sup> Their names are given as Vāghaji and Kalyānmal in the <u>prašasti</u>, verse, 44

around and four underground shrines with idols of the Jina. (87)

According to 'Carotar Sarva Sangrah' the Amaresvara temple at Umareth (Dist. Kheda) was erected in V.S.1680 (1623-24 A.D.) by Devesvar, who was a devotee of Siva. (88)

A <u>devakulikā</u> was erected on Shatrunjay hill by Sāḥ Jethā and others, residents of Patan and belonging to the Vrddha Śākhā of the Oswāl caste (89) on V.S. 1682 VaisākhaSud 3 during the regime of Vijaysimha sūrī, successor of Vijadeva Sūrī as recorded in the inscription.

A <u>devakulikā</u> on Shatrunjay hill bears an inscription, which attests that it was erected by Pūjā and others belonging to laghu śākhā of the Oswāl caste (91)

<sup>86.</sup> Like other travellers Mandelslo throught them to be images of women, naked, sitting cross-legged!

Commissariat M.S. op.cit.p.56

<sup>87.</sup> Commisariat M.S., op.cit., Appendix B to Chapt.V, p.62

on V.S.1682 Vaisakh Sud 3<sup>(92)</sup> during the regime of Sri Vijayadevasuri.

The Siva temple near Sitalamata temple at Kalawad (Dist. Jamangar) contains an inscription which attests that during the reign of Jamasri Lakhājī of the Yadu dynasty, Brahmin Vasani Upadhyay belonging to Nandavana caste, along with family members built the temples of Siva, Visnu and Hanuman on V.S. 1682 S.S. 1547, Bhadarva Vad 14, Tuesday<sup>(93)</sup> (20th September, 1625 A.D.) (94)

<sup>88.</sup> Shah P.C. & Carotar Sarva Sangrah, Shah C.F. (Eds.), Vol.I, p.1004; Once the temple contained the inscription but at present it is extinct.

<sup>89.</sup> Acharya Kanchan Sagar Suri, SSGD, Nos.528,532

It corresponds to 29th April, 1625 A.D. IE, Vol. VI, p.52 Acharya Kanchan Sagar Suri, SSGD, No.517 90.

<sup>91.</sup> 

<sup>92.</sup> 

It corresponds to 29th April, 1625 A.D. IE, Vol. VI. 9:52 Diskalkar D.B., (Ed.) IK, No. 121 93. Shastri H.G., (Ed.) GAL, pt.5, No.113

<sup>94.</sup> Diskalkar D.B., op.cit. p.285

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The temple of Bhavānimātā at Surat was erected in 1625 A.D. as mentioned in Sūrat Sonānī Mūrat', (95) but the author has not indicated his original source of information.

The epigraphic source records that a <u>devaku-likā</u> on Shatrunjay hill was erected on V.S.1683

Caitra Sudi 15<sup>(96)</sup> by Śah Rupaji and others belonging to the Vrddha Śākhā of Ośwāl caste, residents of Surat during the regime of Vijayadevasūri. (97)

A <u>devakulikā</u> on Shatrujay hill was built by Jāvada and others of the Vrddha sākhā of the Śrimāli caste in V.S. 1683 (1626-27 A.D.) during the regime of Vijayadevasūri as recorded in the inscription. (98)

An Inscription is fixed on a hiche of a temple in Mimal vasahi tuk on Shatrunjay hill, on the left-hand side between the vaghan pole and Hathi pole.

<sup>95.</sup> Desai Isvarbhai, Surat Sonani Murat, p.27

<sup>96.</sup> It corresponds to 1st April, 1626 A.D. IE, vol. VI, P.54

<sup>97.</sup> Acharya Kanchan Sagar suri, SSGD., No.509

<sup>98.</sup> Acharya Kanchan Sagar Suri, SSGD, No.526

From the inscription it is learnt that Hirabāi and her son Parīkh Somacandra along with other members of their families renovated the temple of Candraprabhu on V.S. 1683 Māgh Sukla 13 Monday (99) (approximate 19th January, Friday 1927 A.D.) (100) Originally this temple was built by Maham Bhandarī Rūpajī of Rājanagara (Ahmedabad) For the first time it was renovated by Hirābāi.

An inscription dated V.S.1683 Fagana Vadi 5
Thursday (101) (25th February, 1627 A.D.) (102) is
found from the Ksemankari temple in Sojitra
(Dist. Kheda). At present the temple is known as
Khojāimātā temple. This is one of the oldest temples
in Sojitra. The inscription simply enumerates the
genealogy of Patel Jesang, who was a devotee of

<sup>99.</sup> Diskalkar D.B., (Ed.) <u>IK</u>, No.23; Jinvijay, <u>PJLS</u>, Vol.II, No.27; Shastri H.G., (Ed.) <u>GAL</u>, pt.5, No.44

<sup>100.</sup> The lunar day and week-day do not tally in V.S.1685 but they tally in V.S.1682, hence in original the year should be V.S.1682; Shastri H.G., op.cit, p.71

<sup>101.</sup> Vallabh Vidyānagar Samsodhan Patrikā,
Vol.I, p.23;

Bhagavatī (Goddess Bhagavatī or Khojāi i.e. Ksemańkarī). It records no particular event specifically.

According to the local tradition the Ranesvar temple at Mandvi (Dist. Kacch) seems to have been built in 1627 A.D. by Kāmābāi, sister of Rāo Bhārmalji (1585-1631 A.D.). Its present form belongs to the restoration made after the earth-quake of 1819 A.D. by Seth Sundaraji Sivaji, as mentioned in BG, Vol.V, (103) but the author has not specified his original source of information.

3. Temples built during the reign of Shah Jahan (1628 A.D. to 1658 A.D.)

During the reign of Shah Jahan (1628 A.D. to 1658 A.D.) the following temples were built.

A <u>devakulikā</u> on Shatrunjay hill was erected by Śā. Vadhu along with his family members, residents

Shastri H.G. (Ed.) GAL, pt.5, No.46

<sup>102.</sup> Shastri H.G.,

op.cit., p.78

<sup>103.</sup> BG, Vol.V, p.244

of Patan and belonging to Porvad caste (104) on V.S. 1685 Posa Sudi 15 (105) during the regime of Vijayadevasūri, as recorded in its inscription.

A <u>devakulikā</u> on Shatrunjay hill bears an inscription, which attests that it was built by Sā. Hemān, resident of Mangalor (Mangarol) and belonging to Vrddha Sākhā of the Oswāl caste, (106) on V.S. 1685 Caitra Sudi 15 (107) during the regime of Vijayadevasūrī of Tapāgaccha.

A <u>dehari</u> on Shatrunjay hill was built by Vajhakārā, resident of Div port, (108) on V.S.1685 Kārttika Sudi 5, Friday.

The epigraphic source attests that a <u>dehari</u> on

#/ Shatrunjay hill was built by Śa. Viraji alongwith his

<sup>104.</sup> Acharya Kanchan sagar Suri, SSGD, No.507

<sup>105.</sup> It corresponds to 10th January 1628 A.D. IE, WI.M. e. 58

<sup>106.</sup> Acharyakanchansagar Suri, SSGD, No.523

<sup>107.</sup> It corresponds to 28th March, 1628 A.D.IE, WILVI, P.58

<sup>108.</sup> Acharya Kanchansagar Suri, SSGD, No.514

<sup>109.</sup> It corresponds to 22nd October, 1628 A.D. IE, vol. VI. \$9.59

family-members, residents of Patan in month of Posa (S.a) of V.S. 1685 (110) (December 1628-A.D. - January 1629 A.D.)

The <u>prāsāda</u> of Mandaparāyaji, popularly called Māndavarāyaji i.e. the Sun temple at Muli (Dist.Surendranagar) bears the inscription which states that it was built by Gopāl, the Son of Bhagavatidās and Amālā, belonging to Nanduanā caste on V.S. 1685 \$.S. 1550, Māgha Sudi 11<sup>(111)</sup> (25th January, 1629 A.D.)<sup>(112)</sup>

The epigraphic source records that a <u>deharī</u> was built on Shatrunjay hill by Sā.Cāvā and others belonging to the Oswāl caste and residents of Amādāvād, on V.S.1686 Posa Sudi<sup>(113)</sup> (1629-1630 A.D.)

A <u>devakulika</u> on Shatrunjay hill bears an inscription, which records that it was constructed in V.S.

<sup>110.</sup> Acharya Kanchansagar Suri, SSGD, No.506

<sup>111.</sup> Diskalkar D.D.(Ed.) IK, No.125
Shastri H.G.(Ed), GAL, pt.5, No.47

<sup>112.</sup> Diskalkar D.B. op.cit., p.338

<sup>113.</sup> Acharya Kanchansagar Suri, SSGD, No.512

1686<sup>(114)</sup> (1629-30 A.D.). The builder was of the lagh sākhā of the Oswāl caste. It was built during the regime of Vijayadevasūri.

The temple of Sata Stambha (hundred columns) on Shatrunjay hill was erected by Muhanot Nenasi of Jodhpur, in V.S.1686 (1629-30 A.D.) (115) The image of the mulanayaka bears an inscription dated V.S.1686 (1629-30). This temple is dedicated to Mahaviraswami and it is of the caumukhi type.

A <u>devakulikā</u> on Shatrunjay hill was built by Sest (Śresthi) Meghā and others belonging to the Śrīmālī caste and residents of Dīv<sup>(115-A)</sup> on V.S.1686 Faguna Sudi 2 Wednesday during the regime of Vijayadevssūri of Tapagaccha, as recorded in the inscription. (115-B)

A <u>devakulika</u> on Shatrunjay hill was constructed by Sudhala and others belonging to the laghu sakha

<sup>114. &</sup>lt;u>Ibid.</u>, No. 518

<sup>115.</sup> JTSS, Vol.I, Pt.1, Temple No.1586 in table.

<sup>115-</sup>A. Acharya Kanchansagar Suri, SSGD., No.502

<sup>115-</sup>B. It corresponds to 7th February, 1630 A.D. IE Vol. VI. P.62

of the Srīmālī caste and residents of Purabandir (Porbandar) on V.S. 1686 Caitra Sudi 15, Thursday (116) during the regime of Vijayadevasūri of Tapāgaccha, as stated in the inscription. (117)

The epigraphic source attests that the mandapa of the temple of Adbhuta Ādinātha in Bālāvasi or Bālabhaī tūk on Shatrunjay hill was renovated by Dharmadāsa along with the members of his family (118) on V.S.1686 Caitra Sukla 15 (119) Dharmadāsa was a resident of Devagirinagara (Daulatabad) and of the Śrīmālī caste.

To the west of Sata Sthambha temple on Shatrunjay hill is situated the temple of the Digambara sect.
On the hill it is only a single example of Digambara
temples. It was built in 1630 A.D. The image of the

<sup>116.</sup> It corresponds to 18th March, 1630 A.D. IE Vol.VI, p. 62

<sup>117.</sup> Acharya Kanchansagar Suri, SSGD, No.504

<sup>118.</sup> Nahar Puranchand, PJL, pt.2, No.29; Acharya Kanchansagar Suri, SSGD, No.27

<sup>119.</sup> It corresponds to 18th March, 1630 A.D. IE Vol. VI. p. 62

mulanayaka - Santinatha bears an inscription, which indicates that the image was installed therein on V.S.1686, S.S. 1551 (to be corrected into 1552) (120) VaisakhaSudi 5, Wednesday (7th April, 1630 A.D.) (121) at the instance of Srī Padmanandi of Mula sangha and Saraswatī Gaccha, during the reign of Sahājyāmhā (Shah Jahan), by Sanghavī Ratnasī and his brother Rāmajī along with other members of their families. (122)

A <u>devakulikā</u> was built on V.S.1687 Caitra
Sudi 3 Saturday (123) by Sā. Vasta and others belonging to the laghu śākhā of the Oswāl caste and residents
of Surat, during the regime of Sri Vijayadevasūri (124)

Praṇāmī temple, locally known as Khijaḍā

Mandir, at Jamnagar contains the writing on the outet wall of the second floor on eastern side. In this
record it is mentioned that this temple was founded

<sup>120.</sup> Shastri H.G. (Ed.) GAL, pt.5, No.48

<sup>121. &</sup>lt;u>Ibid.</u>, p.81

<sup>122.</sup> E.I, Vol.II, pp.68 ff.;
Jinvijay, PJLS, Vol.II, No.27
Diskalkar D.B., (Ed.) IK, No.123

^ Shastri H.G.(Ed.) GAL, pt.5, No.48

<sup>123.</sup> Acharya Kanchansagar Suri, SSGD., No.501

by Nijanandaswamī in V.S.1687 (1630-31 A.D.) (125)

An inscription was found from the Laksmi-Nārāyana temple at Dhua (Dist. Surendranagar). At present it is preserved in the house of a Nandavana Brahmana at Kalavad (Dist. Jamaagar). The inscription mentions that the temple was built by Thakura Kṛṣṇadāsa belonging to the Nandavēna caste, (125-A) during V.S. 1685-1688 (1628-29 - 1631-32 A.D.) Its construction was started on V.S. 1685 Vaisakh Sud 2<sup>(126)</sup> and was completed on V.S. 1688 Āṣādha Sud 2 (9th June, 1632 A.D.) (127) during the reign of Rana Rayasimhaji, son of Rana Manasimhaji, the Zala king of Vankaner. The inscription also mentions that at that time Dhua was owned (as a giras) by Zala Bhūpatiji, sone of Mokāji. Dhua was situated in Niala Mahal.

<sup>123.</sup> It corresponds to 26th March, 1631 A.D. TE, WI. W. P.64

<sup>124.</sup> Acharya Kanchansagar Suri, SSGD, No.501

<sup>125.</sup> Ovserved during the personal visit.

<sup>125.</sup>A. Diskalkar D.B., (Ed.) <u>IK</u>, No.131; Shastri H.G.(Ed.), <u>GAL</u>, pt.5, No.133

<sup>126.</sup> It corresponds to 15th April, 1629 A.D. IEVol. VI, P. 60

<sup>127.</sup> Diskalkar D.B., op.cit., p.341

The temples of Vasupujya and Santinatha at (128)

Jamnagar were erected in V.S.1690 (1633-34 A.D.).

The former was built by Srī Sangha and the latter was built by Sah Ramasi Terasi, as mentioned in JTSS, Vol.I, pt.1, but the editor has not given the original source of his information.

Santinatha Jinalaya at Porbandar contains two inscriptions. The first inscription consists of 14 lines and it is important for the medieval history of Saurastra. In the inscription it is not mentioned to which Jinesvara the temple was dedicated, but at present the temple is attributed to Santinatha. It was erected by Savaji Parekh, the Nagarseth of Porbandar, on V.S.1691 Mahā Sud 10 Saturday (129) (17th January, 1635 A.D.)

Purātan-16, Porbandar, 1980 Shastri H.G. (Ed.), GAL, pt.5, No.167

<sup>128.</sup> JTSS, Vol.I, pt.1, pp.217f.

<sup>129.</sup> Shah T.O,
Vora M. and
Dhaky M.

Sri Farbes Gujarati
Sabhā Trai-māsik,
Vol.XXX, pp.172 ff.;

the temple was Ganapati, the son of Gajadhara Govinda.

A dehari on Shatrumjay hill was built by Sāh Batā and others belonging to the Oswāl caste and residents of Devakpatana (Anahilavad Patana) on V.S.1691 Vaišākha Sudi 3<sup>(131)</sup> It was built during the regime of Vijayadevasūri of Tapāgaccha, as recorded in the inscription. (132)

The Sahasrakut temple in Moti Tuk on Shatrunjay hill bears an inscription which attests that Sanghavi Govindaji of Div, built this temple on V.S.1696 Vaisakh Sukla 5 (133) The image of Sri Parsvanatha was installed by Vijayadevasuri, Pattadhara of Acarya Sri Vijayasen, Vijayasimhasuri was also with (134) him.

<sup>130.</sup> Shastri H.G., op.cit., p.259

<sup>131.</sup> It corresponds to 9th April, 1635 A.D. IE, MINI. p.72

<sup>132.</sup> Acharya Kanchansagar Suri, SSGD, No.521

<sup>133.</sup> It corresponds to 16th April, 1640 A.D. IE, Vol. VI, P. 82

<sup>134.</sup> Nahar Puranchand, PJL, pt.2, No.30; Acharya Kanchansagar Suri, <u>SSGD</u>, No.28

When Kacch was under the rule of Rao Bharamalla and the local king Jasaji, Dhanaraja, son of Bhatia Thakar Jyeraja of the Asara lineage along with the other members of his family started to build the temple of Mahadewain Vinzan (Dist. Kacch) on V.S.1688, S.S. 1554, Bhadrapadaka, Sukla 5, Monday (22nd August, 1631 A.D.) (135) and was completed on V.S.1697 Jyestha Vadi 11 Thursday (24th June, 1641 A.D.) (136) At present the temple is known as Rakhesvar Mahadev. The significance of this name is not known. The inscription of the temple provides other details about the temple (137) The architect of the temple was Gajadhara Varasanga. The pratistha of Mahadev was celebrated with offering of sweets, meals, food, nuts coconuts to followers of his caste and giving bhojana to 1500 Brahmanas for 15 days. The prasasti was composed

<sup>135-136</sup> Shastri H.G.(Ed.) <u>GAL</u>, pt.5, No.86, p.145 f.n.1., The year was Aṣaḍhādi.

<sup>137</sup> Khakhar D.P, <u>RARPK</u>, No.17; Shastri H.G. (Ed.) <u>GAL</u>, pt.5, No.86

by Sivaraja. Dhanaraja also erected a lofty torana there.

The inscription carved on a white marble slab is fixed in a niche of the Siva temple near Laksmī-Nārayan temple in Rajsitapur (Dist.Surendranagar). (138) The inscription records the completion of the erection of the temples dedicated to Visnu, Siva and Hanuman by Lībad Goī of the Paramār family at Sīthā (Rajsitapur) on V.S. 1700, S.S.1566 Aṣādh Sud 2 Tuesday (139) (25th June, 1644 A.D.) (140) At that time Delhi was under the rule of Emperor Shah Jahan and Halavad in Zālāvād was under the King Amarasimhaji, son of Mahārānā Candrasena.

The following temples were built about in V.S.1700 (1643-44 A.D.), as mentioned in <u>JTSS</u>, Vol.I, pt.1, but the editor has not mentioned the source of his information.

<sup>138.</sup> At present the inscription is extinct.

<sup>139.</sup> Diskalkar D.B., (Ed.) <u>IK</u>, No.136; Shastri H.G., (Ed.) <u>GAL</u>, pt.5, No.49

<sup>140.</sup> Diskalkar D.B. op.cit., p.344

Temple of Santinatha in Dadasahebnī Pole at

Ahmedabad, (141) temple of Santinatha in Devashā-no
pādo in Ahmedabad, (142) temple of Ādinatha in
Dādaāsāheb-nī pole at Ahmedabad (143) temple of
Dharmanātha in Kājīnā Chaklā at Jamangar, (144)

temple of Ādinātha in Balusan (Dist. Mahesana) (145)

temple of Šantinātha in Bhilot (Dist. Mahesana) (146)

temple of Pārsvanātha in Dashalana (Dist. Ahmedabad)

temple of Ādīsvara in Katargam (near Surat), (148)

temple of Ādinātha in Jotana (Dist. Mahesana) (149)

temple of Ādinātha in Jotana (Dist. Mahesana) (149)

temple of Ādinātha in Jotana (Dist. Mahesana) (149)

<sup>141.</sup> JTSS, Vol.I, Pt.1, Temple no.73 in table.

<sup>142. &</sup>lt;u>Ibid.</u>, temple no.71 in table.

<sup>143. &</sup>lt;u>Ibid.</u>, temple no.74 in table

<sup>144. &</sup>lt;u>Ibid</u>, temple no.1500 in table

<sup>145.</sup> Ibid., temple no.1062 in table

<sup>146. &</sup>lt;u>Ibid.</u>, temple no.908 in table

<sup>147.</sup> Ibid., temple no.1084 in table

<sup>148. &</sup>lt;u>Ibid</u>, temple no.573 in table

<sup>149. &</sup>lt;u>Ibid</u>, temple no.1144 in table

<sup>150. &</sup>lt;u>Ibid</u>, temple no.1506 in table

(151)temple of Adinatha in Mohanour (Dist. Sabarkantha) temple of Adinatha in Gadad-no pado at Patan, (152) temples of Suvidhinatha (153) and Santinatha (154) in Fofaliawad at Patan. temple of Parsyanatha in Nāranajī-no pāda at Patan, (155) temple of Santinātha in Vakhār-no pādo at Patan, (156) temple of Kalikund Parsvanatha in Dhandherwado at Patan. (157) temple of Ajitanatha at Radhanpur, (158) temple of Samalia Parsvanatha in Shamalajini Sheri at Radhanpur, (159) temple of Godi Parsvanatha in Godijī-ni sherī at Radhanpur, (160) temple of Cintāmani Barsvanatha in Akhi doshi-na pole at Radhanpur (161) temple of Parsvanatha (162) at Rander (near Surat), (163)temple of Srevansanatha in Sabali (Dist.Sabarkantha)

<sup>151.</sup> Ibid., temple no. 1293 in table

<sup>152. &</sup>lt;u>Ibid.</u>, temple no. 974 in table

<sup>153. &</sup>lt;u>Ibid</u>, temple no. 1020 in table

<sup>154. &</sup>lt;u>Ibid.</u>, temple no. 1021 in table

<sup>155. &</sup>lt;u>Ibid.</u>, temple no. 979 in table

<sup>156.</sup> Ibid., temple no. 975 in table

<sup>157. &</sup>lt;u>Ibid.</u>, temple no. 968 in table

<sup>158. &</sup>lt;u>Ibid.</u>, temple no. 871 in table

<sup>159.</sup> Ibid., temple no. 888 in table

<sup>160. &</sup>lt;u>Ibid.</u>, temple no. 875 in table

temple of Mahaviraswami in Sami (Dist.Mahesana), (164)

temple of Adinatha in Sardoi (Dist. Sabarkantha), (165)

(166)

temple of Muni Suvratanatha in Sipor (Dist.Mahesana)

temple of Adinatha in Tharad (Dist. Banaskantha), (167)

temple of Adinatha at Vadnagar, (168)

temple of Adinatha in Vaktapur (Dist. Sabarkantha).

Originally the temple of Cintamani Parsvanatha at Surat was destroyed and Marajān Shāmi mosque was eremted from its ruins. The present location of the mosque was the original site of the said temple.

After the destruction, the temple was newly built in the vicinity of the mosque. The newly built temple was conscerned by \$rī Vrddasagar Sūrī on V.S.1701

Mahā Sud 10<sup>(170)</sup> as mentioned in 'Sūrat Sonānī Mūrat' (171) and 'Shāhpur-num Kalātmak \$rī Jina-

<sup>161.</sup> Ibid., temple no.870 in table

<sup>162.</sup> Ibid., temple no.575 in table

<sup>163.</sup> Ibid., temple no.1317 in table

<sup>164. &</sup>lt;u>Ibid.</u>, temple no. 895 in table

<sup>165.</sup> Ibid., temple no.1289 in table

<sup>166.</sup> Ibid., temple no.1053 in table

<sup>167.</sup> Ibid., temple no. 806 in table

<sup>168. &</sup>lt;u>Ibid.</u>, temple no.1070 in table

<sup>169.</sup> Ibid., temple no.1300 in table

<sup>170.</sup> It corresponds to 25th February, 1645 A.D. IE, Vol. VI. P. 92

mandir, (172) but the authors have not given the original sources of their information.

The Cintamani Parsvanatha temple in the suburb of Saraspur at Ahmedabad, built by Shantidas Zaveri was deserted by the order of Prince Aurangzeb in 1645, then Viceroy of Gujarat under his father Shah Jahan and was converted into a mosque under the name of Quvvat-ul-Islam (the Might of Islam). The French traveller M.de Thevenot who visited Ahmedabad in 1666 also refers to the desecration of this temple by Aurangzeb. He says, "Ahmedabad being inhabited also by a great number of heathens, there are Pagodas or Idol-temples in it. That which was called the Pagodas of Santidas was the chief, before Aurangzeb converted it into a mosque. When he performed that

<sup>171.</sup> Desai Isvarbhai, Surat Sonani Murat

<sup>172.</sup> Munisri Chandrodaya Vijayaji
Shahpur-numkalatmak Śrī
Jina Mandir, pp.4 f.

knowing very well that after such an action, the gentiles, according to their law, could worship no more therein. (174)

Mulla Abdul Hakim had represented to His Majesty that this building, by reason of its being the property of another person, could not be considered a mosque according to the inviolable Islamic law; a world-obeyed order therefore, obtained the honour of being issued that this building is the property of Syantidas, and that because of the mihrab-which the famous Prince had made in that place the above-mentioned person should not be harassed, and that the mihrab should be removed and the aforesaid building should be handed over to him. (175) But before the execution of this order Shaistakhan was

<sup>173.</sup> Chisti Nizamuddin Faruki (Trans.), <u>Mirat-I-Ahmadi</u>, pt.1, p.227

<sup>174.</sup> Lovell (Trans.), <u>Travells of M.de Thevenot</u>, pt.3, p.10

<sup>175.</sup> Commissariat M.S. op.cit., pp.58 f.

Viceroy of the Province. Dara issued the order to his naib or deouty, Ghairat Khan, on 21st of Jumad-as(176)
Sani of the Hijri year 1058 (3rd July, 1648 A.D.)
that the mihrab which the Prince has constucted may be retained and a wall be built near the same as a screen between the temple and the mihrab and the aforesaid temple should be handed over to Spantidas.

This royal Farman may possibly have given some satisfaction to Shantidas, but the building must have been considered by the Jainas of Ahmedabad for ever desecrated so that it was not possible for the utilization of a temple or a mosque. Under these circumstances the edifice fell gradually into decay and with has totally disappeared in course of time.

<sup>176. &</sup>lt;u>Ibid.</u>, p.59

<sup>177.</sup> Ibid.,

## 4. Temples built during the reign of Aurangazeb (1658 A.D. to 1707 A.D.)

The following temples were built or renovated during the reign of Aurangazeb.

Temple of Ādinātha in Sanava (Dist. Kacch) was erected in V.S. 1715 (1658-59 A.D.) as recorded in <u>ITSS</u>, but the author has not indicated his original source of information. (178)

Bhimanath Mahadeva temple is situated at Visnagar. It can be ascertained by an inscription that the temple was renovated in V.S.1720 (1663-64 A.D.). According to Dr. Gaudani it was newly built in V.S.1720, (179) but he has not mentioned his original source of information.

Rsabhanātha (Ādinātha) temple at Vadnagar, popularly known as Cautanum derum indicates some

<sup>178.</sup> JTSS, Vol.I, pt.1, temple no.2007 in table

<sup>179.</sup> Gaudani Haribhai, Mahā Gujarāt nam Šilp ane

Sthaoaty, p.136

old portions even in the modern restoration. From the date recorded in the inscription on the S W corner of the Kumbha of the pitha, its earlier restoration may be dated in V.S. 1274 (1217-18 A.D.). During the later restoration in V.S. 1721 (1664-65 A.D.) the trikamandapa with a large open platform and the balanaka before it and all surrounding buildings were added. This can be ascertained by an inscription in the trika fixed on the outer wall of the gudhamandapa i.e. on the right hand side of the main entrance to it. (180) The <u>devakulikas</u> of Yaksa and YaksinI of Adinatha also seem later additions. The portion of the pitha and the mandapa with central bhadra-gavaksas on entablature retains earlier form. The superstructures over the sanctum and the gudhamandapa seem to be erected during the time of the later restoration of the temple.

At Baroi near Mundra (Dist. Kacch), enclosed

<sup>180.</sup> Sompura K.F., STG, pp.150 f.

in a small court, is a temple of Nīlakantha

Mahādev, with an inscription dated V.S.1724 (1667
68 A.D.) on the right side of the shrine door. (181)

Temple of Santinatha at Surat was constructed in V.S.1725 (1668-69 A.D.) as mentioned in JTSS Vol.I, pt.4(182)

Siva temples of Acalesvara and Lotesvara at Padra (Dist. Vadodara) were built in 1679 A.D., as recorded in the inscriptions. (183)

Suparsvanatha temple at Rapar (Dist. Kacch) was built in V.S.1745 (1688-89 A.D.) as stated in JTSS, Vol.I, pt.1. (184)

Temple of Adinatha at Wadhavan, (185) temples of Santinatha (186) and Mahaviraswamei (187) at Patan, temple of Dharmanatha at Dabhoi (188) and temple of

<sup>181.</sup> BG, Vol.V, p.245

<sup>182.</sup> JTSS, Vol.I, pt.1, temple no.541 in table

<sup>183.</sup> Dist. Gaze.: Vadodara, p.817

<sup>184.</sup> JTSS, Vol.I, pt.1, temple no.1999 in table

<sup>185.</sup> JTSS, Vol.I, pt.1, temple no.1433 in table

Sambhavanatha at Miyagam-Karjan (Dist. Vadodara) (189) were erected in V.S.1750 (1693-94 A.D.) as indicated in JTSS, Vol.I, pt.1.

Temple of Bālakṛṣṇaji, also called Gosāi
Mahārāj's temple, at Surat was built in 1695 A.D.

This temple was burnt in 1837 A.D. and has since
been renewed as stated in Surat Sonāni Mūrat, (190)
but the author has not mentioned his original source
of information.

Pranami temple at Surat was founded in 1695 by Pranathaji, resident of Jamnagar, as indicated in Surat Sonami Murat, (191) but the author has not mentioned his original source of information.

Shobhan Darji, the follower of the Kabīr Sect, built the Kabīr temple in 1696 A.D. at Surat, as mentioned in SSM, (192) but the author has not given his original source of information.

<sup>186.</sup> Ibid., temple no.985 in table

<sup>187.</sup> Ibid., temple no.967 in table

<sup>188.</sup> Ibid., temple no.443 in table

An inscription is found in the temple of Siva in the western part of the village Beraja (Dist. Jamaagar). (193) It records that on the second day of the bright half of Aso in V.S. 1756 (3rd October, 1700 A.D.) (194) Jādejā Devjī, sone of Phaljī, caused the Siva temple to be built.

An inscription is found in the temple of
Mahādeva at Dihor (Dist. Bhavnagar). It mentions that
Rāval Hamīrajī (son?) of Rāval Gajasimhaji, caused
the temple of Mahādeva to be built on Sunday, the
seventh of the dark fortnight of Māgha in V.S.1758

(8th February, 1702 A.D.)

The editor has refered the date to the bright for-night in his introductory remark, obviously through over sight to the equivelent Christian date given by him applies to the fort-night given in the original text.

<sup>189.</sup> Ibid., temple no.421 in table.

<sup>190.</sup> Desai Isvarbhai I, <u>Sūrat Sonāni Mūrat</u> (SSM), p.71

<sup>192. &</sup>lt;u>Ibid.</u>, p.60

<sup>192. &</sup>lt;u>Ibid.</u>, p.71

<sup>193.</sup> Diskalkar D.B., (Ed.) <u>IK</u>, No.157

<sup>194. &</sup>lt;u>Ibid.</u>, p.373

<sup>195.</sup> Diskalkar D.B. (Ed.), <u>IK</u>, No.159

Temple of Parsvanatha at Bhimsar (Dist.Kacch) was built in V.S.1759 (1702-03 A.D.), as stated in JTSS. (197)

5. Temples built during the reign of Shah

Alam I (Bahadur Shah) (1707 A.D. to 1712 A.D.)

Temple of Nīlakantha Mahādevaat Bhavnagar bears an inscription, which attests the erection of the temple by Seth Kalyān and his son Seth Bhagawān, belonging to the laghu sākhā of the Śrimālī caste (198) on V.S.1768, Ś.S.1633, Māgha Sudi 13, Saturday (9th February, 1712 A.D.)

Shastri H.G., (Ed.) GAL, pt.5, No.147

<sup>196.</sup> Diskalkar D.B., op.cit., p.374

<sup>197.</sup> JTSS, Vol.I, pt.1, temple no.1997 in table

<sup>198.</sup> Diskalkar D.B. (Ed.), IK, No.161

Shastri H.G. (Ed.), GAL, pt.5, No.123

<sup>199.</sup> Diskalkar D.B., op.cit., p.375

## 6. Temples built during the reign of Farrukh-Siyar (1713 A.D. to 1719 A.D.)

Jahandar Shah, the sucessor of Shah Alam I, ruled only for ten months. We do not get any information about the activities of temple-construction during his short reign.

His power was usurped by his nephew FarrukhSiyar in 1713 A.D. He enjoyed it only for six

years. He was dethroned and annihilated by the

Saiyed brothers in 1719 A.D. The following temples

were built or renovated during his reign.

Sikara (Dist. Kacch) contains the Jaina temple dedicated to Vāsupūjya. This templs was built by Gandhi Gapasi and Satu on V.S.1773, S.S.1638, AsvinaSudi,5 Sunday (9th September, 1716 A.D.) (200) during the reign of Jadejā Āsajī, who seems to be the local King. The image was conscecrated by Panyās Sri Jayavijayaguna gani. (201)

<sup>200.</sup> Shastri H.G. (Ed.), GAL, pt.5, p.152

<sup>201.</sup> Khakhar D.P., <u>RARPK</u>, No.23; Shastri H.G., (Ed.), GAL, pt.5, No.93

The Sankha Nārāyaṇa temple in Bet Shankhoddhar (Dist. Jamnagar) was erected in V.S.1774 (1717-18 A.D.) by Mahārao Srī Rāyasimha of Kacch. This is recorded in the inscription attached on the Southern entrance. (202)

7. Temples built during the reign of

Muhammad Shah (1717 A.D. to 1748 A.D.)

of about 29 years. The following temples belong to his reign.

Temple of Vāsupūjya at Anjar was built in V.S.1776 (1719-20 A.D.) as mentioned in JTSS Vol.I, pt.1. (203)

During the reign of Rāu Desalajī the Caturbhujarāy temple in Godhra (Dist. Kacch) is said to have

<sup>202.</sup> Dave Sureshbhai K. Okha mandal: Aitihasik ane samskrutik Drastie,p.69

<sup>203.</sup> JTSS, Vol.I, pt. temple No.1854 in table

been constructed by Patel Mesarī Premajī

Dwārakiāṇi (204) on V.S. 1766 Vaisākha Sud 3 Monday,

\$.S. 1691. But the given date is to be corrected

into V.S. 1776 Vaisākha Sud 6 (2nd May, 1720 A.D.)

The given Śaka year 1691 is also to be corrected

into 1642. (205)

According to Burgess the temple of Pāndavās on Shatrunjay hill was constructed by Shah Dalichand Kikavali in 1721 A.D. (206) But Burgess has not mentioned the original source of his information.

A deharī in Shiyani (Dist. Surendranagar)
was built by Kumārašrī Adājī (Adrājājī), the son
of Bāi Rūpakumvar of the Cāvadā lineage in honour
of Mahārānā Śrī Bhojarājajī; (207) on V.S.1781,
\$.S. 1646, Śrāvaṇa Sud 6 Wedenesday (Isth July,
1724 A.D.) (208) as recorded in the inscription.

<sup>204.</sup> Khakhar D.P., <u>RARPK</u>, No.18 Shastri H.G. (Ed.) <u>GAL</u>, pt.5, No.94

<sup>205.</sup> Shastri H.G., op.cit., p.153

<sup>206.</sup> Burgess J, pp.cit, p.22

<sup>207.</sup> Diskalkar D.B., (Ed.), <u>IK</u>, No.165 Shastri H.G., (Ed.), <u>GAL</u>, pt.5, No.140

The well-known temple of Ranachodaji at Dakor was erected during the Maratha period.

According to the local legend, the main image of Ranachodaji was brought by Bhakta Bodānā in 1155 A.D. But this image remained unconsecrated for 569 years; when Laksmījī temple was built in 1725 A.D. it was consecrated for the first time. It was installed in the present temple of Ranachodji built in 1772 A.D.

According to Burges, the temple of Boghalasa on Satrunjay hill, dedicated to Adinatha, was built by Skah Vadhu Sogidas of Anahil Pattana in 1726

A.D. (210) But Burgess has not given original source of his information.

Vardhamān Derāsar at Jamnagar contains an inscription dated V.S.1698 (1640-41 A.D.). Below this inscription is given a Gujarati supplement

<sup>208.</sup> Diskalkar D.B., op.cit., p.377

<sup>209.</sup> Shah P.C. & Charotar Sarva Sangrah, Shah C.F. (Ed.), pt.1, p.116

<sup>210.</sup> Burgess, op.cit,, p.24

which records that this temple was destroyed by

Muslims and was renovated on V.S. 1788 Śrāvan Sud 7,

Thursday<sup>(211)</sup> (29th July, 1731 A.D.)<sup>(212)</sup>

Temples of Trikamaray and Laksmī Nārayana at Narayana Sarovar (Dist. Kacch) were built by Vagheli Bai Mahākumvarbāi, the chief queen of Mahārājā Rāo Desaljī of Bhuj on V.S.1790 \$.S.1666 (1656), Rudhirodgāri Samvatsara, Jyesth Sud 8 (9) Wednesday (213) (29th May 1734 A.D.) (213-A) She got consecrated the images of Trikamaray and Laksmī Narayana therein. The work of construction was supervised by Sketh Devakarana. Gajadhara Dungar, Mulaji and Jagu were the builders.

The temple of Valabhai in Kharatar vasi on

Shatrunjay hill was built in 1734 A.D. as stated

in (214) T.S but author has not indicated his original source of information.

<sup>211.</sup> Annual Report of Watson Museum Rajkot (ARWM), 19121-22, p.30; Shastri H.G. (Ed.), GAL, pt.5, No.120

<sup>212.</sup> Shastri H.G., op.cit., p.186

<sup>213.</sup> Khakhar D.P., RARPK, No. 2.7; Shastri H.G. (Ed.), GAL, pt.5, Nos. 96,97

Temples of Rāmnāth Mahādevaand Nīlakantha
Mahādevaat Padra (Dist. Vadodara) were errected in
V.S.1791 (1734-35 A.D.) as recorded in Dist.Gaz.:
Vadodara. (215)

cintāmani Pārsvanātha temple in Vaghan Pole in Shatrunjay hill was built by Mahāmātya Bhandarī Ratnasimhajī in V.S.1791 (1734—35 A.D.) as indicated in JTSS, Vol.I, pt.1. (276) This temple is also known as Amīzarā Pārsvanātha or Bhandārīnum derāgar.

Bhadresvar Mahadeva temple in Bhadrod

(Dist. Bhavnagar) contains an inscription. It records that in the time of Vala Khengaraji this temple

(217) was built by Gusais Rūpabharati and Jægamabharati

on V.S. 1792 Āsadha 3 Sud 3 Wednesday (30th June

1736 A.D.) (218) at the cost of 1125 Korīs. The

<sup>213-</sup>A. Shastri H.G., Ibid., pp.155f.

<sup>214.</sup> Burgess, op.cit., p.20

<sup>215.</sup> Dist. Gaz: Vadodara, p.817

<sup>216.</sup> JTSS, Vol.I, pt.1, temple No.1590 in table.

<sup>217.</sup> Diskalkar D.B. (Ed.), IK, No.166; Shastri H.G. (Ed.), GAL, pt.5, No.170

<sup>218.</sup> Diskalkar D.B., op.cit., p.378

record also alludes to the generosity of Gusāi
Hīrā Bhārathī and Gusāi Bhīma Parī as well as Vātā
Bāiji and Vālā Vīrājī. The temple was constructed
by mason Mithā. The inscription also referes to
Pārekh Hari Pitāmbar Presumably he supervised the
construction of the temple.

Temple of Adinatha at Bhavnagar is datable V.S.1793 (1736-37 A.D.) as indicated in <u>JTSS</u>, Vol.I, pt.1. (219)

A <u>deharī</u> was constructed by Damaji rao Gaek-wad at Loliyana as recorded in an inscription. (220)

The year was read V.S.1754 (1697-98 A.D.), but it must be corrected into V.S.1794 (1737-38 A.D.) and Damaji must be identified with Damajirao II. (220-A)

An inscription is attached on the wall of the mandapa of Amizara Parsvanatha Derasar at Kheda. It mentions that Śrī Bhidabhanjana Parsvanatha temple

<sup>219</sup> JTSS, Vol.I, ot.1, temple no.1723 in table

<sup>220.</sup> BPSS, No.74 in list;

Shastri H.G. (Ed.), GAL, pt.5, No.156

<sup>220-</sup>A Shastri H.G., op.cit., p.235

was consecrated on V.S.1794, S.S.1660 Jyestha Sudi—by Parnyāsa Karpūraratna. (221) It also records that Sā. Harakhaḥi, Sā. Jethā, Sā. Ranachod, Sā Kuśalasi etc. the heads of the Sangha and residents of Khetakapura (Kheda)built the caitya of Bhidabhanjana Parsvanātha along with an upāšraya and a dharmašālā at the instance of Upādhyaya Sri Udayaratna gani during the regime of Mahammuda Khan Babi, while Dānaratna sūri presided over Tapāgaccha Śrī Karpūraratna, the disciple of Mahopāddyāya, Śrī Nyāyaratnagani and Kuśalasi took an active part in the undertaking. The Praśasti was composed by Hamsaratna. The architect was Esabhadatha.

#1

The figures of the lunarday is left unspecified, but it must be 10, as Karpūraratna consecrated Bhīdabhanjana Pārśvanātha in the new temple on that day. The date corresponds to 17th May 1738 A.D. (222)

<sup>221.</sup> Shastri H.G.(Ed.), GAL, pt.5, No.59
Vishalavijayaji, Cār Jaina Tirtho (Matar,
Sojitra, Kheda ane Dholka),
pp.50 ff.

<sup>222.</sup> Shastri H.G., op., cit., p.102 n.2

A small temple dedicated to Siva in Loliyana (Dist. Bhavnagar) contains an inscription in Marathī language. It mentions that this temple was erected by Damaji Gaekwad on V.S.1794 Jyestha Sud 2 (223) (9th May, 1738 A.D.)(224) Damaji Gaekwad was the founder of the Gaekwad dynasty of Vadodara.

Temple of Todar Vihar in Chhipavasa, on Shatrunjay hill was renovated in V.S.1795 (1738-39 A.D.) as stated in SSGD, but the author has not given original source of his information. (225)

Temples of Laksmiji, Ranchodaji, Govardhananāthajī and Ādya Nārāyaṇa at Narayana Sarovar (Dist.
Kacch) were erected by Vāgheli bāi Mahākumvarabāi
the chief queen of Mahārāj Rao Śrī Desalaji (226) on
V.S.1797, Ś.S.1662 Magha Vad 5, Sunday (25th January, 1741 A.D.) (227) The epigraphs also give the
name of Prince Lākhājī along with that of his mother.

<sup>223.</sup> Diskalkar D.B. (Ed.), <u>IK</u>, No.168; Shastri H.G. (Ed.), <u>GAL</u>, pt.5, No.159

<sup>224.</sup> Diskalkar D.B., op.cit., p.379

<sup>225.</sup> Achary Kanchansagar Suri, SSGD(Guij.), p.141

The work was supervised by Devakarana, Masons Dungar, Mulaji and Jagu constructed the temple.

A memorial-stone inscription at Wadhavan records that Devakumvarbai, the daughter of Hada Amarsimhaji became sati with her husband Maharana Arjunsimhaji Maharana Sabalsimhaji, the son of Achaba(?) of the Parmar dynasty constructed a dehari on V.S. 1797, S.S.1663 Śravana Vadi; 5 Thursday (20th August 1741 A.D.) in her memory.

Kalikamata temple at Nadiad (Dist. Kheda) was erected by Desai Vaghajibhai Śkamaldas in V.S.1798 (230) (1741-42 A.D.) as mentioned in Nadiad no Itihas', but the author was not indicated his original source of information.

On Jogara hill (about 3 kms. to north Matana-mad (Dist. Kacch) is a temple of Āspāpurā Khattā

<sup>226.</sup> Khakhar D.P., <u>PARPK</u>, Nos.3-6; Shastri H.G.(Ed.), <u>GAL</u>, pt.5, Nos.100-103

<sup>227.</sup> Shastri H.G., op.cit., p.160

<sup>228.</sup> Diskalkar D.B. (Ed.), <u>IK. No. 171</u>
Shastri H.G. (Ed.), <u>GAL</u>, pt. 5, No. 135

<sup>229.</sup> Diskalkar D.B., oo.cit., p.380

Bhavani built by Kapadi in 1743 A.D. as mentioned

Dist. Gaz.: Kutch, (231) but the author has indicated his original source of information.

The following temples were built in V.S.1800 (1743-44 A.D.) as stated in <u>JTSS</u>, Vol.I, pt.1, but the author has not mentioned his original source of information.

Ahmedabad, (232) Santinatha temple in Adpodara (Dist. Sabarkantha) (233) Santinatha temple in Adpodara (Dist. Sabarkantha) (234) Santinatha temple at Anklesvar (Dist. Bharuch), (234) temples of Vasupū-jya in Atarsamba (Dist. Kheda) (235) and Bajipura (Dist. Surat), (236) temple of Kunthunatha in Bamosan (Dist. Mahesana) (237) Temple of Suvidhinatha in Chuda (Dist. Surendranagar) (238) temple of Padma-prabhu in Dekawada (Dist. Ahmedabad) (239) temples of

<sup>230.</sup> Thakar Shantilal, Nadiad no Itihas, p.81

<sup>231.</sup> Dist. Gaze : Kutch, p.609

<sup>232.</sup> JTSS, Vol.I, pt.1, temple no.82 in table.

<sup>233.</sup> Ibid., temple no. 1290 in table

<sup>234.</sup> Ibid, temple no. 448 in table

<sup>235.</sup> Ibid., temple no. 1265 in table

<sup>236.</sup> Ibid., temple no. 585 in table

Santinatha in Dabhala (Dist. Mahesana) (240)

Gangad (Dist. Ahmedabad) (241) and Gomi (Dist. Bana-skantha) (242) temple of Sumatinatha in Gotarak (244)

(Dist. Mahesana) (243) temple of Adinatha in Kheralu (245)

temple of Santinatha in Limbadi (Dist. Surendranagar)

temple of Candraprabhu in Manund (Dist. Mahesana) (246)

temple of Sambhavanatha in Miyagam-Karjan (Dist.

Vadodara) (247), temples of Adinatha at Modasa (248)

and Palanour, (249) temple of Candraprabhu in Killapardi (Dist. Valsad) (250), templs of Adinatha, (251)

Muni Suvrataswami (252) Sambhavanatha, (253) Santinatha

and Godi Parswanatha (255) at Patan, temple of Vasu-

<sup>237.</sup> Ibid., temple no.1089 in table.

<sup>238.</sup> Ibid., temple no.1424 in table.

<sup>239.</sup> Ibid., temple no.1192 in table

<sup>240. &</sup>lt;u>Ibid</u>., temple no.1344 in table

<sup>241. &</sup>lt;u>Ibid.</u>, temple no.1405 in table.

<sup>242. &</sup>lt;u>Ibid.</u>, temple No.833 in table.

<sup>243. &</sup>lt;u>Ibid.</u>, temple no. 905 in table

<sup>244. &</sup>lt;u>Ibid.</u>, temple no.1054 in table

<sup>245. &</sup>lt;u>Ibid</u>, temple no. 1428 in table

<sup>246.</sup> Ibid., temple no. 1129 in table

<sup>247. &</sup>lt;u>Ibad.</u>, temple no. 422 in table

<sup>248.</sup> Ibid., temple no. 1253 in table 249. Ibid., temple no. 721 in table

<sup>250.</sup> Ibid., temple no. 613 in table.

pūjya at Radhanpur, (256) temple of Ajitanātha in Sayala (Dist. Surendranagar), (257) temple of Mahā-vīraswamī at Siddhapur, (258) temple of Sumatinātha in Sinor (Dist. Vadodara), (259) temple of Mohri Pāršvanātha in Tintoi (Dist. Sabarkantha), (260) temple of Śamalā Pāršvanātha at Wadhavan, (261) temple of Vimalanātha, (262) Dharmanātha, (263) Sīman-dharaswāmī, (264) Naminātha, (265) Kalikunda Pāršvanātha (266) and Śankheśvara Pāršvanātha (267) at

Surat.

<sup>251.</sup> Ibid., temple No.980 in table

<sup>252.</sup> Ibid., temple no.969 in table

<sup>253.</sup> Ibid., temple no.981 in table

<sup>254.</sup> Ibid., temple no.982 in table

<sup>255.</sup> Ibid., temple no.978 in table

<sup>256.</sup> Ibid., temple no 872 in table

<sup>257. &</sup>lt;u>Ibid.</u>, temple no. 1462 in table

<sup>258. &</sup>lt;u>Ibid</u>., temple no. 1105 in table

<sup>259.</sup> Ibid., temple no. 425 in table

<sup>260.</sup> Ibid.. temple no. 1288 in table

<sup>261.</sup> Ibid., temple no. 1432 in table

<sup>262.</sup> Ibid., temple no. 528 in table

<sup>263.</sup> Ibid., temple no. 501 in table

<sup>264. &</sup>lt;u>Ibid.</u>, temple no. 550 in table

<sup>265.</sup> Ibid., temple no. 542 in table

<sup>266.</sup> Ibid., temple no. 509 in table

<sup>267.</sup> Ibid., temple no. 502 in table

## 8. Temples built during the reign of Ahmed Shah (1748 A.D. to 1754 A.D.)

which states that Maharājā Desaljī built the Sivarā

midd mandapa (268) / on V.S. 1805, S.S. 1671 Vaisākha Sudii,

ala-5404

1, Friday (7th April, 1749 A.D.) (269) and on the

next day - V.S. 1671 Vaisākha Sudi 2 Saturday (8th

April, 1749 A.D.) (270) the Nakalanka Jyoti (Immacu
late Flame) was installed inside the mandapa. The

epigraph also describes the celebration of that

day. On that day about 1 lakh and a quarter saints

and priests from Khudāvād, Umarkot, Thalapārakar,

Vāv, Sui, Mārwād, Jatawād, Amadāvād, Zālāwād,

Gohelwād, Girnār, Sorath, Kāthiāwād, Hātār, Porbandær

and Macchukānthā gathered there. They were seæved

with new varieties of food daily for ten days. They

<sup>268.</sup> Khakhar D.P., <u>RARPK</u>, No. 46; Shastri H.G. (Ed.), <u>GAL</u>, pt.5, No. 104 269-270 Shastri H.G. <u>op.cit.</u>, p.164

were donated horses, golden cloths and suvarna
Koris (golden coins of Kacch). They enjoyed, got
satisfied and returned. On Vaisakha Sud 5 (11th
April, 1749 A.D.) (271) the temple in the
April, 1749 A.D.) (271) the Desalclake was provided
with bhario (platform for fetching water). On Vaisakh Sud 5 (7) Thursday (13th April 1749 A.D.) (272)
the tuta ceremony was performed and the king was
weighed against 35,000 Korīs and daksinā was given
to 10,000 Brahmins. It was followed by 2 corāsīs,
Kanyādāna, godāna and Bhāmidāna etc.

Bhavanatha temple in Desan (Dist. Sabarkantha) was repaired by Raoji Jayantasimhaji of Malpur in V.S. 1807 (1750-51 A.D.). This temple is known as Bhrgu Rsi Asram as mentioned in Dist. Gaz.:

Sabarkantha, but the author has not indicated his original source of information.

Temple of Nagesvar or Candresvara Mahadevaat Dholka (Dist. Ahmedabad) was built in 1751 A.D. by

<sup>271.</sup> Ibid.,

<sup>272.</sup> Ibid., p.165

<sup>273.</sup> Dist. Gaz.: Sabarkantha, p.708

Ajit Rao, an officer of Gaekwads, for the maintance of which the village of Rajour was assigned, as it is mentioned in The Cultural History of Gujarat (274) but the author has not indicated his original source of information.

Temple of Bhid banjan Mahadeva in Lathi

(Dist. Amreli) contains an inscription. It records that this temple was built by Sanghavi Hemraj and Sanghavi Vithal, sons of Kalyanaji of the Vanik Kapol caste on V.S. 1808, Śravana Sud 8, Thursday (275) (6th August 1752 A.D.) (276)

Temple of Sumatinātha on Shatrunjay hill contains an inscription on the pedestal of the main image. It records that this temple was built by Sanghavī Kacharā Kikā in V.S.1810 (1753-54 A.D.). However the temple has gone by name of Jagat Seth Alamcand at least for the last fifty years. (277)

<sup>274.</sup> Majmudar M.R., <u>The Cultural History of</u> <u>Gujarat</u>, p.284

<sup>275.</sup> Diskalkar D.B. (Ed.), <u>IK</u>, No.175

<u>BPSS</u> No. 75

Shastri H.G. (Ed.), <u>GAL</u>, pt5. No.149

## 9. Temples built during the reign of Alamgir II (1754 A.D. to 1759 A.D.)

A temple to the south of Ādīsvara temple on Shatrunjay hill, contains an inscription. It records that this temple was built by Vora Kesarīsimha resident of Rājanagar(Ahmedabad) and of the Prāgvāta caste (278) on V.S.1814 Māgha Vadi 5 Monday (279) The consecration ceremony was performed by Udayasūri.

Temple dedicated to Sambhavanātha on Shatrunjay hill contains an inscription dated V.S.1814 (1757-58 A.D.). This temple was built by Sheth Dipchand Sankalchand a resident of Ahmedabad. (280)

To the south of the temple of Shah Vardhickand Gulabchand on Shatrunjay hill there is a large temple

<sup>276.</sup> Diskalkar D.B., op.cit., p.398

Bhavnagar Prakrut and Samskrut Inscriptions

(\_\_\_\_, p.168 and BPSS, Index (No.75) give V.S.

1909

<sup>277.</sup> Burgess J., TS, p.25

<sup>278.</sup> Nahar Puranchand, PJLS, Vol.II, No.41

<sup>279.</sup> It corresponds to 27th February, 1358 A.D. IE Vol. VI. P.318

<sup>280.</sup> JTSS, Vol.I, pt.1, temple no.1588 in table

built by Shah Kuvaraji Ladhā in 1758 A.D. as mentioned in TS, (281) but the author has not indicated his original source of information.

#### B. Survey according to other sources

Some of the temples mentioned above contain inscriptions while some of them are referred to in the contemporary liturature. Therefore it is easy to date their constructions and make a chronological survey of them. But some temples built during the Mughal period do not contain inscriptions, nor they are mentioned even in liturature. To make a historical survey of such temples, some other clues should be utilized. Such criteria are as follow:

In some temples the number/s of the year/s is/are inscribed by stonemasons. They obviously indicated the dates of their renovations. The dates probably fall within a long period of renovations. The temples at Dwarka, Shamalaji and

<sup>281.</sup> Burgess J, op.cit., p.24

Shankhesvar contain such numbers.

- 2) The size of the bricks used in temples also supply some clue for dating those temples.

  The size of the bricks of the Mughal Period was 15 cms. x 22 cms. x 4 to 5 cms. (282)

  However this factor would hardly be helpful in dating in case the walls of the temple are wellpreserved, but are plastered with cement plaster.
- 3) The Mughal-type arches used in the temples as architectural components enable us to estimate the time of the construction of such temples.
- 4) The style of the sculptures carved in the temples also help us in estimating the time of those temples.

According to these four clues the following temples can be ascribed to the Mughal Period.

<sup>282.</sup> Mehta R.N., 'Sthal tapas ane utkhanan dvara maleli mahiti',

Gujarat no Rajakiya ane

Samskrutik Itihas, Vol.VI, p.397

In Dwarakadhisa temple at Dwarka the numbers of years are inscribed as V.S. 1528 (1471-72 A.D.), 1565 (1508-09 A.D.), 1622 (1565-66 A.D.), 1624 (1567-68 A.D.), 1625(1568-69 A.D.), 1640 (1583-84 A.D.), 1647 (1590-91 A.D.), 1650 (1593-94 A.D.), 1651 (1594-95 A.D.), 1665 (1608-09 A.D.), 1692 (1635-36 A.D.), 1717 (1660-61 A.D.) etc. (283) Among these most of the years belong to the 16th and 17th centuries. From these numbers of the years it is suggested that the renovation was begun in the latter half of the 15th century A.D. and it continued with good progress from the beginning of the 16th century A.D. to the latter half of the 17th century. The period commences prior to Akbar's conquest of Gujarat and ends with the early part of Aurangzeb's reign. According to Dr. K.F.Somoura the temple in its present form is not older than the Mughal Period. (284)

<sup>283.</sup> Shastri H.G., 'Dwarka ane betna mahattvana abhilekho',

Dwarka Sarvasangrah, p.239

<sup>284.</sup> Sompura K.F., STG, p.226

The Gadadhara temple at Shamalaji belongs to the Mughal Period. Until further evidence is not produced to prove to the contrary, in the present stage of our information, after duly considering the dates given in the inscriptions on the temple, stylistic affinitics and circumstantial evidence of the legends and general historical period, it is could be inferred that the temple of Shamalaji is not later than the 16th century A.D. and not earlier than the 15th century A.D. (285)

Temple of Vayu Devata in Vayad (Dist.Mahesana) and the Visnu (Laksmi-Nārayan) pancāyatan temple in Derol (Dist. Sabarkantha) are ascribed to the Mughal Period on stylistic grounds.

The Parsvanatha temple at Shankhsvar (Dist. Mahesana) was destroyed during the invasion by Alaudin Khalaji in circa 1300 A.D. The renovation took place during the 16th century A.D. It is not

<sup>285.</sup> Mehta R.N., 'Gadādhar temple at Shamalaji', <u>JMSUB</u>, XV, p.117

<sup>286.</sup> Sompura K.F., STG, p.230

<sup>287. &</sup>lt;u>Ibid.</u>, p.514

known in which particular year the consecration ceremony took place, but it is believed that it occurred between V.S. 1628 (1572-73 A.D.) and 1672 (1616-17 A.D.) (288) during the regime of Vijayasenasuri. Some of the devakulikas around the temple contain the numbers of V.S. 1652 and following years. Therefore it can be assumed that the consecration took place in V.S. 1652 (1595-96 A.D.) or shortly thereafter at the instance of Vijayasenasuri. During the reign of Aurangazeb it was again destroyed. The incident took place between V.S. 1720 (1663-64 A.D.) and V.S. 1740 (1684-85 A.D.). (289) Then it remained in dilapidated condition. The new temple (present temple) was built by Srī Sangha at the instance of Sri Vijaaprabhasūri. He expired in V.S.1749 (1682-83 A.D.), so the temple was consecrated by his disciple Śri Vijayaratnasūri in V.S.1760 (1703-04 A.D.) (290)

<sup>288.</sup> Muniraj Shri Jayant Vijayaji, <u>Shankhesvar</u> Mahātirtha,

<sup>289.</sup> Ibid., pp.75 ff.

<sup>290.</sup> Ibid., pp.92 f.

Temples of Gangādhara Mahādev (291) and Simhavā-hini or Sindhavai (292) at Bharuch belong to Mughal Period.

Temple of Candraprabhu at Surat was probably built after Akbar's conquest of Surat. (293)

The wooden mandapa of a Jaina temple is preserved in Museum and Picture Gallery, Baroda. The original temple including this mandapa must have been erected by Jaina Mārwāris from Jodhpur or Bikaner who were the agents of Rājā Rāi Singhji Rāthor, a prominent general of the Mughal Emperor Akbar and a friend of Jahangir and likewise the leading jāgirdār in that part of Gujarat. (294) Most of the figural sculptures carved in it belong to the 16th and 17th centuries A.D. Thus it seems to have been constructed in the 16th

<sup>291-292</sup> Desai G.H., Bharuch Shaher no Itihas, p.52;

Sompura K.F., STG, p.228

<sup>293.</sup> Desai Isvarbhai, op.cit., p.27

<sup>294.</sup> Goetz H., 'A Monument of Old Gujarat Wood Sculpture: The Jaina Mandava in Baroda Museum', Bulletin of the Baroda Museum

and 17th century A.D.

It is evident that the mandapa does not form one uniform work, but is the product of successive alterations, repairs and additions, most of which, however, have developed organically one from the other.

The Vaisnav temple of Gopalāji at Porbandar was built in the 17th century A.D. in the Solanki style. (296)

and Picture Gallery, Vol.VI,

pt.I-II, 1948-49

<sup>295.</sup> Ibid., Figs., Nos. 6, 7, 12,13,14,15,22,24,25,26,
27, 28,29,31,33,36 and 37

<sup>296.</sup> Vora Manilal & Dhaky Madhusudan, op.cit.,

The present Ambāmātā temple at Khedbrahma does not seem to be very old and belongs to the 17th century A.D. (297)

Temple of Momāimātā (popularly known as Hindolo) in Balej to south of Porbandar belongs to the 17th century A.D. (298)

The Sametsikhara temple in Mandvini Pole at Ahmedabad was constructed about the middle of the 18th century A.D. (299)

<sup>297.</sup> Inumdar P.A., SAFIS, p.17

<sup>298.</sup> Dist. Gaz: Junagadh, p.804

<sup>299.</sup> Commissariat M.S., At History of Gujarat, Vol.II, p.509

### C H A P T E R : IV

THE ARCHITECTURAL DESCRIPTION OF THE

NOTABLE TEMPLES

#### CHAPTER IV

#### THE ARCHITECTURAL DESCRIPTION OF THE NOTABLE TEMPLES

The gradual development in the architectural form of temples in Gujarat, which attained its maturity during the Caulukya Period and continued during the Sultanate Period persisted during the Mughal Period. The activity of building temples was increased in this period in comparison the precending Sultanate Period. In comparison to Hindu temples Jaina temples were built or renovated in a larger number. The great Jaina Sūri like Śrī Hīravijayasen Sūri and Śrī Vijayasen sūri fāourished during this period. At their instance the destructed temples were renovated and/or new temples were constructed.

The superstructures of the Hindu and Jain temples belonging to the Mughal Period generally follow the uniform form viz. the curvilinear spire. Therefore the temples built during this period are classified on the basis of their ground plan. They are divided into five classes: A. Ekäyatana, B. Ankäyatana, C. Temple-Complexes with devakulikas and/or niches D. Domestic temples and

to

#/

E. Fragmantary temples (with extant mandapa only).

The temples of this period are spread almost all over

Gujarat (Map.2). They are classified into groups and

sub-groups according to their ground plan and component

parts. The temples are here described architecturally

and arranged in chronological sequence in each sub-group.

#### A. EKAYATANA

The unicellular temples are of two types.

#### 1. Temples of the usual type

Normally the images enshrined in Hindu and Jaina temples face in one direction and the cella, therefore, requires only an intrance in the front. The other component parts like vestibules, halls and porches are located in front of the cella. Only the pradaksina patha runs on all sides of the cella or the prasada including the hall. This is the usual ground plant of the temples, which may be divided into sub-groups according to the number of their component parts.

### (a) Ekāngī

The notable examples of this type are as follows:

### The Simhavahini temple, Bharuch (16th Century)

The temple is composed only of one chamber viz. an adytum surrounded by a colonnaded corridor. The temple faces north. Inside the sanctuary the image of Sindhavai mata is enshrined.

On plan the cella is square and is without projections. It is surrounded by a colonnaded corridor. The garbhagrha measures 5.80 ms. by 5.80 ms. externally; with the colonnaded corridor. It occupies an area of 10 ms. by 10 ms. The corridor is roofed with a samatala ceiling with kapisisas. The dome covering the cella is raised on a square drum. It is surmounted with an inverted lotus, amalaka and kalasa. The four niches in main directions adorn the dome. (1) (Fog.21).

<sup>1.</sup> Architectural information is collected through personal observation.

# The Sahasrakūta temple, Shatrunjay (1640 A.D.)

This temple consists of only one component, viz. an adytum. (2) It faces west. In plan it is square and follows the pancarath order of projections. Its pitha is of the Kani type, but the layer of the bhitta is buried in the ground; therefore only the jadyakumbha and karnika are visible. The The mandovara contains only one register-jangha. The doorframe of the cella is of the trisakha type. At the lower part of the stambha-sakhas are represented figures of four-armed goddesses with their vehicles. Ten pilasters support the ceiling. The sanctum measures 4.3 ms. by 4.3 ms. internally and is roofed by a dome.

The temple contains a large square block of yellowish marble, carved with small images (Fig.22).

On the whole block there are 1024 images and there are eleven separate ones in niches in the temple (3)

<sup>2.</sup> The Architectural description is based on personal observation.

<sup>3.</sup> Burgess James, The Temples of Shatrunjay, p.27

The1024	images are analysed as follows (4)
240	The <u>Covisis</u> of the present Jinas of ten
	Ksetras ( 5 Bharataksetras + 5 Airavata-
	ksetras)
240	The covisis of the past Jinas of the
	ten ksetras
240	The covisis of the future Jinas of the
	ten ksetras.
120	Five pañca-kalyānakas of 24 Tīrthankaras
	each.
160	Tirthankaras of five mahavideha ksetra
	belonging to the utkrstakala
20	Tīrthankaras of five mahāvideha ksetra
	belonging to the present jaghanyakala.
4	Sasvata Jinas
1024	

<sup>4.</sup> Pandit Kanchan Sagar suri, Śrī Śatrunjay Girirāj

<u>Darskan</u> (Guj.) pp.126

### The Mahadevatemple, Dihor (1702 A.D.)

ent viz. garbhagrha and it faces east. Internally it occupies the area of 3.90 ms. by 3.90 ms. It stands on a platform which is 1 m. high, 7 ms. long and 6 ms. wide. Above the four corners of the cella are four squinches. There are twelve pilasters surmounted by sixteen-sided and octagonal frames which support the dome. The temple is built of sandstones. In the centre is installed sivalinga. (5) (Fig.23)

## (b) Dvyangī

There are three sub-types of this class.

(1) Temple consisting of a garbhagrha and an antarala

The remarkable example of this type is as follows:

The Khātalā Bhavānī temple Jogara (Mātanā Mad)

(1743 A.D.)

This is a small temple consisting of a

sanctum and an <u>antarāla</u> (Fig.24). It faces east and is built of sandstones. It measures 4.85 ms. by 3.55 ms. externally. The temple rests on a <u>jaqatī</u> which measures 8.20 ms.by 5.90 ms. and 1.10 ms. high. (6)

The garbhagrha is square and it is simple.

Its roof is built with slabs laid diagonally. Thus there are three diagonals. The central diagonal is carved with a flower. The image of khatla Bhavani is installed in the shrine. Garbhadvara devoid of dvarasakhas, but the lintel is decorated with the figure of Ganesa.

The lateral projections of the exterior walls of the cella are two: bhadra and karna. Thus its plan is of trirathi type. The carvilinear shaped sikhara on the sanctum has feur urusrngas, are at each side. The figures of lions are set in the front of urusrngas.

<sup>5.</sup> The description is made on the basis of personal observation.

<sup>6.</sup> The description is made on the basis of personal observation.

The <u>antarāla</u> is of the normal type; it contains two niches. Two <u>srngikās</u> are raised upon the roof of the <u>antarāla</u>.

(2) Temples consisting of a garbhagrha and a
Sabhamandapa each

The noteworthy examples of this class are as follows:

## The Pranami temple, Surat (1695 A.D.)

Surat was also the important seat of the Pranami sect during the Mughal Period. The temple of the sect in the city attests this fact. The temple has two components: a garbhagrha and a sabhāmandaoa (Fig.25) It faces east. (7)

The sanctum measures 5.52 ms. by 5.52 ms.externally. It stands upon the kanapitha. It is trinasika in plan. The sikhara above the cella is of the curvilinear type and is crowned with amalaka and pitcher

<sup>7.</sup> The description is made on the basis of personal observation.

final. It is clusted by three rows of urusingas on each side. The lower most urusingas contain balconies covered with domes. In front of the sikhara is a sukanasa crowned with the figure of a seated lion.

In front of the shrine streches the sabhamandapa with 16 pillars, which stand on square bases. They are square in the lower section, octagonal in the middle and sixteen-sided in the upper section. The capitals and then the ucchalakas are surmounted on them. The arrangement of the pillars forms a rectangular plan. Six pillars are arranged in the north and the south side each and two pillars in the east and the west side each. Between the cella and the mandapa stand two pillars and in the north and the south sides of the cella are located three pillars each. Both the components stand upon a platform. The mandapa is terraced but above its central part a room is constructed. This room is covered with a sloping roof on each side.

## Temples at Narayan Sarovar (1741 A.D.)

In the temple- complex at Narayan Sarovar in

front of Trikamarayaji's temple is a row of six temples named Laksmī Nārāyana temple, Ādya Nārāyana temple, Govardhananāthajī temple, Dwarakadhīsajī temple, Laksmījī temple and Śrī Kalyanaray temple (8) All of them except the last belong to the Mughal Period. All these temples face east. They contain only two components each : a garbhagrha and a sabhamandapa. (Fig.26) All mandapas stand in a straight line, so in toto they look like a corridor. The entire corridor measures 27 ms. by 41 ms. and stand on 1.5 m. high jagatī. Each garbhagrha measures 3.2 ms. by 3.2 ms. Laksmī Narayana temple is 11.3 ms. high, while the other temples are 14.3 ms. high. Each mandapa is covered with a dome. The Semi-circular ceilings of the mandapas consist of eight courses each. The cellas of all these temples are covered with curvilinear sikharas.

<sup>8.</sup> Bhatti Nagajibhai, <u>Narayan Sarovar</u>
pp.13ff
Shastri H.G., 'Devalayo', <u>GRSI</u>,
Vol.VI, pp.433 f.

(3) Temples consisting of a garbhagrha and a gudhamandapa each

The remarkable specimens of this type are as follow:

The Varunesvara Mahadevatemple, Varanama (1604 A.).)

The plain constructed temple faces east and contains two components: garghagrha and gudhamandapa covered with domes. The domes are crowned with amalaka and kalasa. The squiches support the domes. The garbhagrha measures 3.30 ms. by 3.30 ms. internative and the Siva-linga is enshrined inside it. The mandapa occupies an area of 3.45 ms. by 3.45 ms. Internally. It is entered through an entrance in south. The walls are featureless.

# The Pranami temple, Jamnagar (1630-31 A.D.)

This temple is locally known as Khijadā temple, because of a tree of khijadā (Prosopis spicigera) beside. The temple belongs to the Praṇāmī sect

<sup>9.</sup> The description is made on the bais of personal observation.

and it is the main seat of the sect.

It is a two-storeyed building. The temple faces east and consists of two components viz. a garbhagrha (mulamandira) and a gudhmandapa.

Surrounding these two components is a corridor with a colonnade (Fig.27). Inside the mulamandira a gadi (throne) is enshrined and it belongs to Lord Krsna. The samatala ceiling of the cella is adorned with bas-reliefs of rasalīla. (10)

The mandapa contains twelve pillars. They are arranged in such a way that they make nine bays, three in each row. The ceiling covering the mandapa is of samatala type. The ceiling above each bay is ornamented with bas-reliefs of rasalīta.

The ceilings above the corrider are decorated with the bas-reliefs of <u>rāsalīlā</u>, Balarāma,

Govarthanalīlā, Sanakādikas Krsna, Nārada, Bālamukunda, Nara-Nārayana, Hanumān, Dhruva, Prthu, Buddha,

Garuda, Visnu, Brahmā, Vyāsamuni, Rāma, Nršimha,

<sup>10.</sup> The description is made on the basis of personal observation.

Matsyavatara, Varahavatara, Vamana, Kalki, Parasurama, Kurmavatara, Rsamha, Yajna etc. The tops of the pillars are adorned with figures of Venu Gopāla and Rādhākrana. The <u>sikhara</u> above the <u>mulamandira</u> is unique. It consists of a square tower covered with a dome which is crowned with <u>amalaka</u> and <u>kalasa</u>.

Above the <u>kalasa</u> is a mark of a hand (Fig.27).

The Dharmanatha temple, Jamnagar (1643-44 A.D.)

This temple is unique among all Hindu and Jaina temples of Gujarat built during the Mughal Period, due to its super-structure above the sanctum. The sanctum is covered with samvarnāc(Fig.28). This is the only example of such a type during the Mughal Period.

It faces north and consists of a cella and a gudhamandapa. Both the components are two storyed. The exterior walls of of the shrine are siple but two balconies are projected. Above the entrance in north also a big balcony is projected.

The mandapa is covered with a dome. The cella enshrines the image of Dharmanatha. The ridges of

the samvarna contain the figures of seated lions.

Four balconies are projected in the main directions of the samvarna. (11)

The Bhidbhanjan Parsvanatha temple, Kheda (1738 A.D.)

This temple is situated in the compound of Amizara Parsvanatha temple (Iocally it is known as Moța Derasar) in Kheda. Internally it measures 13.15 ms. by 3.55 ms. It faces east and consists of a garbhagrha and a gudhamandapa. The interior and exterior walls are plain and without projections. (12)

The cella enshrines the images of Samalia

Parsvanatha, Bhid bhanjana Parsvanatha and Santinatha.

Among them Bhidbhanjana Parsvanatha is the mulanayaka.

The cella measures 3.70 ms. by 3.55 ms. internally.

Two windows are pierced in the side walls. The upper storey above the cella is covered with a dome, which is decorated externally with mosaic art.

<sup>11.</sup> The description is made on the basis of personal observation.

<sup>12.</sup> The description is based on the basis of personal observation.

The mandapa occupies the area of 3.45 ms. by 7.45 ms. The central part of the mandapa contains four wooden pillars. The grilled octagonal frame rests upon the architraves surmounting the pillars. The inner sides of the frame are beautifully carved with flower-creeners and bands. The brackets of the pillars are decorated with female figures. Above the frame is constructed a drum which supports the dome of the mandapa. The windows are preced in the drum. The inner walls of the mandapa are decorated with various pattas like those of Astapada, Girmar, Shatrunjay, Sammet sikhara, Abu etc. Besides the two sides of the entrance, figures of two elephantzriders are carved. Etephants are frontal and their foreparts are carved in high relief. (Fig. 29).

# (c) Tryangi

There are four sub-divisions of this class as follows:

(1) Temple consisting of a garbhagrha, an anterala and a coki

The notable specimen of this type is as follows:

# The Nilakantha Temple, Ahmedabad (1585 A.D.)

The brick-built temple faces east and consists of a garbhagrha, an antarala and a coki. (13) The entire temple-complex measures 7.15 ms. by 4.30 ms. externally.

The square garbhagrha is devoid of projections in plan. The cella is roofed with a dome crowned with two amalakas successively. The lower amalaka is larger in size and is adorned with four figures of faces in the main cordinals. The upper amalaka is small in size, but it is more ornate than the lower amalaka. The dome rests on an octagonal frame of architraves.

The <u>antarāla</u> is oblong and is of the normal type. Two niches in the <u>antarāla</u> contain figures of Gaņesa and Hanuman. The porch consists of two pillars and two pilasters. It is covered with a terraced roof. Pillars are also built in brickes. The bases of the pillars are square in shape. The shafts are partly

<sup>13.</sup> The description is made on the basis of field work.

square and partly circular. The bricks of the capital over the right pillar are torus-shaped, while those of the capitals of the right pillar are ovolo-shaped. The <u>kumbhis</u> of the pillars are ornamented with triangular designs. Arches are hanging between the <u>pillars</u> and the pilasters. The arch hanging between the <u>antarala</u> and the porch has three curves. The central curve is smaller than the other two curves on sides.

(2) Temple consisting of a garbhagrha, two sabhamandapas and two cokis

The remarkable example of this class is as follow:

The Samet Sikhara temple, Ahmedabad (about the middle of 18th Century A.D.)

The holy Mount of Samet Sikhara is situated in Bihar State. It is a pilgrimage place for the Jainas. There are about 31 temples on the mount. Great sanctity is ascribed to this hill on the basis of

the traditional belief that 20 out of 24 Tirthankara

Atlanticed siddhi (salvation) on this hill. The Sameta

Sikhara temple at Ahmedabad was built for those who

are not to visit the original Sameta Mount in Bimar.

The temple faces east. It consists of a garghagrha, two sabhāmandapas and two śrngāra - cokīs (14)

The garbhagrha is rectangular. The main deity is Parsvanatha. The garbha-dvara is of pancasakha type.

The first sabhamandapa is in front of the garbhagrha. Eight pillars support the superstructure of the mandapa. The tops of the pillars are crowned with capitals. The ucchalakas with brackets rest on the capitals. The ucchalakas contain the figures of women playing music. Above the ucchalakas/rests an octagonal frame; above is another ucchalakas with an octagonal frame. Above the upper most octagonal frame rests the semi-circular ceiling. The lower octabonal frame contains the Jaina goddesses like

#1

Gandhari, Manasi, Apraticakra, Prajnapati etc. The cuspedarch between two adjoining pillars seems obviously a later addition, made during the renovation.

To the north of the first sabhāmandapa is the second sabhāmandapa. It contains 4.57 ms. high wooden model of the holy mount of Śrī Sameta Śikharajī, (Fig.20,30) with rotating contrivance (15) which was not working for many years previously but it works well at present. (16)

(3) Temple consisting of a garbhagrha, a pradaksinapatha and a gudhamandapa

The remarkable temple belonging to this class is as follows:

The Gangadhara Mahadeve Temple, Bharuch (16th Cent.)

The building consists of two temples (1) the

<sup>14.</sup> The description is made on the basis of field work.

<sup>15.</sup> Trivedi R.K., Wood carving of Gujarat, p.47 pl.CXXV

<sup>16.</sup> Observed during the personal visit

upper temple and (2) the lower temple. The templecomplex faces west.

The upper temple contains three components:

a cella, an ambulatory and a closed hall. The square cella is covered with the dome, which is raised on an octagonal frame of archtraves (Fig.31).

The four corners of the cella contains four squiches. It is crowned with a griva and an amalaka-shaped pot and the floor of the cella is deeper than that of the mandapa. The Siva-lingais installed inside it. The surrounding ambulatory is of the normal type. (17)

The construction of the maindapa seems to be a simple room. It is roofed with a flat terrace. In south there are two flights of steps. The upper flight contains fifteen steps and leads us to the dome above the cella. The lower flight contains eleven steps, which lead us to the lower temple.

<sup>17.</sup> The architectural information is collected through personal visit.

The lower temple consists of a garbhagrha, a pradaksina patha and a mandapa. The cella occupies an area of 5.30 ms. by 5.10 ms. externally. On plan it belongs to the pancaratha type. The bhadra measures 2.20 ms., each pratiratha measures 85 cms. and each knna measures 65 cms. in length. The mandapa in front of the cella measures 5.10 ms. by 4. ms. between the cella and the mandapa is a passage, which seems to be an original antarala. It contains arched entrances in north and south.

(4) Temples consisting of a garbhagrha, an antarala and a gudhamandapa each

The noticeable specimens of this type are as follows:

The Amaresvara Mahadev temple, Umreth (1623-24 A.D.)

The temple of Amaresvara Mahadevast Umareth faces west. The entire temple-complex measures

10.55 ms by 5.5 ms. externally. It consists of a garbhagrha, an antarala and a gudhamandapa (18) (Fig. 32)

The square garbhagrha is simple. It measures

2.35 ms. by 2.35 ms. The interior walls in east,

north and south contain a niche each. The windows

above the niches are for the ventilation. The interior

roof of the garbhagrha is dome-shaped; it contains

the paintings of Siva, Ganesa, Hanuman etc. This

dome rests on an octagonal frame.

<u>Dvarašakhās</u> are plain. The <u>uttaranga</u>, too, is plain, except its containing the design of a lotus, with the figure of a lion above it.

The <u>antarala</u> is rectangular. The walls in north and south contain small shrines dedicated to Ganesa and Hanuman. Its plain roof is painted with leaves and flowers. These paintings may be 100 or 150 years old.

The square gudhamandapa measures 3.75 ms. by

3.75 ms. It contains eight pillars supporting an

octagonal frame. The hemispherical roof of the mandapa

<sup>18.</sup> The description is made on the basis of personal observation.

is plain, devoid of horizontal courses. A flower is painted on the central part of the roof. The designs of half lotus and acunthus leaves on the pillars are later additions. It contains entrances on west, north and south; they have no srigara cokis.

The pitha is of the kanapitha type. It contains one bhitta, jadyakumbha and karni. The mandovara is simple and it does not contain even the jangha.

The exterior walls of the garbhagrha are projected into bhadra and pratiratha. Between the bhadra and pratiratha is a small projection. Thus the plan belones to the tritirthi type.

The sikhara consists of eight urusrngas, two being distributed on each side. The main sikhara is crowned with amalaka and kalasa. Four human faces are carved on the amalaka in the four directions. A face of the elephant is carved between two pratyangas in each corner.

The gudhamandapa is covered with the dome.

Each corner of the dome contains the sculpture of an ascetic.

## The Khojāi Mātā temple, ( Sojitæa (1627 A.D.)

The main deity of the shrine is Ksemakalyani goddess. Locally she is workhipped as Khojai Mata and so the temple is also known by that name. The whole structure is in brick-work, plastered with lime. It measures 13.10 ms. by 7.50 ms. The temple faces west. It consists of a garbhagrha, an antarala and a gudhamandapa (19) (Fig. 33).

The garbhagrha measures 1.90 ms. by 1.60 ms. interiorly. The interior walls in north and south contain two miches. The interior walls were tiled during the restoration. The udumbara seems to be origingal.

<sup>19.</sup> The description is based on personal observation.

The <u>antarāla</u> follows the common plan. An entrance with an arch is raised in front of the antarāla. This entrance is a later addition.

The garbhagrha measures 5.32 ms.by 5.32 ms.

It is entered through three entrances in north,

south and west. The width of the entrance is 1.3 ms.

The semi-circular ceiling of the mandapa is supported on eight octagonal pillars. The bases of the pillars are also octagonal, carved with a triangle decoration.

Inside the garbhagrha the image of Ksemakalyani is installed.

The noteworthy architectural feature of this temple is that the <u>śikhara</u> on the sanctum is also built with bricks.

The sikhara is clustered by sixteen miniature sikharas (uruśrńgas). It means that each side of the sikhara contains four uruśrńgas. The śrńgas on the corners of the main sikhara contain figures of . I worshipping women. The vertical edges of the uruśrńgas

Four figures of human faces are carvied on the amalaka of the main sikhara on the four sides. The bhadra-gavaksas in south and east contain the figures of goddesses. In plan the shrine is of pancarathi type.

#### The Temple of Kalika Mata, D Nadiad (1741-42 A.D.)

The temole measures 10 ms. by 5.50 ms. externally. It is built with stones and bricks. It contains three components - a garbhagrha, an antarala and a gudhamandapa. It faces west. (20)

The garbhagrha is square. The image of Kalika mata is enshrined inside it. The square gudhamandapa measures 3.80 ms. by 3.80 ms. Eight pillars supported the dome which is raised on a sixteen angled frame.

Each corner of the mandapa contains a squinch supporting the dome. Entrances in west, north and south are devoid of cokis.

<sup>20.</sup> The description is made on the basis of personal observation.

The pitha consists of a bhitta and jadyakumbha.

The exterior wall of the garbhagrha from pitha upto prachara is simple.

The main sikhara is crowned with an amalaka and kalasa. (Fig.34) There are twenty urusrigas in all, each side of the main sikhara having five urusrigas. First and second urusrigas are crowned with amalakas and kalasas. The third urusrigas in east, west and south are crowned with the sculptures of a lion each, but the northern urusriga is crowned with an amalaka and a finial. The fourth urusrigas in east and sourth are crowned with the figures of women, while the urusrigas in north is crowned with amalaka and kalasa. The fifth urusrigas in east, west and south are crowned with an amalaka and a kalasa, while the urusriga in north is crowned with the figure of a woman.

The ceiling above the gudhamandapa is semi-circular. The dome above it is crowned with a big pot,
kalasa and finial. The pot is decorated with the

faces of goddesses in main directions.

The shrine has several lateral projections

like bhadra, pratiratha and kona. Between the bhadra

and the oratiratha, and between the pratiratha and

the kona are additional small projections. Externa
lly the antarala measures only 17 cms., The antarala

can therefore be hardly visible from the out side.

# The Naganatha or (andreśvara temple, Dholka (1751 A.D.)

The temple is very simple and it faces west.

It contains a garbhagrha, an antarala and a gudhamandapa. The temple-complex stands on a 1.10 m. high jagati. Externally the temple measures 12.90 ms. by 5.80 ms. The building is renovated subsequently.

so its original form is not traceble. The square cella measures 2.90 ms. by 2.90 ms. and the gudhamandapa measures 4.50 ms. by 4.50 ms. The mandapa has no cokis but it contains one entrance in west. Two structures like bastions are projected beside the entrance. These structures are decorated with Corinthian styled

pillars, niched figures of yogis, dvaraoalas etc.

The most striking feature of the temple is the <u>śikhara</u> on the cella. The <u>mūlamanjari</u> is decorated with eight horizontal bands containing miniature spires (F.g.35).

In front of the temple stands a <u>dipastambha</u> on a platform. It is mainly octagonal but its upper section is circular. (21) (Fig. 36)

## (d) Caturangi

There are two sub-divisions of this type.

(1) Temples consisting of garbhagrha antarala,, a sabhamandapa, and coki each

The remarkable specimens of this type are as follows:

The Sundarvar temple, at Mandvi (1574-75 A.D.)

The Sundarvar temple belongs to Vaisnavism.

<sup>21.</sup> The information is collected through personal visit

It is dedicated to Muralidhara (Kṛṣṇa with flute).

Local people worship him as a Muralikaka. The

temple faces west. It consists of a garbhagrha, an

antarala, a sabhamandapa and śṛṇgara cokis. (22)

The garbhagrha measures 3 ms. by 3.3 ms. inside. On a stone base called <u>Kamalāsana</u> at the back wall is a wooden frame, lined and canopied with silk cloths, wherein stands the image of Sundarvarajī of black besalt. The lintel of the door is carved with figures, but they are weather—worn and painted. The two corbels in the facade of the shrine are ornamen—ted with figures of monkeys.

The antarala follows the general plan.

The sabhamandapa contains eight pillars partly octabonal and partly circular. The dome above the mandapa is of 5 ms. in diameter and is supported by pillars. This dome is formed of six tiers of concer-

<sup>22.</sup> BG, Vol.V, pp.243 f.;

Khakhar D.P., Report on the Architectural and Archaeological Remains in the Province of Kaccha (RARPK), p.94;

tric centres each projecting in over the one below, till they terminate in the centre, from which hangs a padmasila. A gajathara is carved on the lowermost tier of the dome. The interior wall of the dome is decorated with eight figures of women playing musical instruments. The lintels above the pillars contain the panels of navagrhas. There are parapet walls or Vedika on the sides and front of outer srngara cokis and on the sides of the sabhamandapa with kaksasana. The exterior walls of the kaksasanas are beautifully decorated (Fig. 38) The backs of the vedikas are sloping. Leaving the sabhamandapa we come to an oblong space 1.5 ms. In the screen walls of this, there are niches in which the holy water (caranamrta) is kept.

The domed <u>śrńgara cokis</u> to north, south and west are with <u>kaksasanas</u>. The roof of the <u>śrńga</u>ra-coki in north contains <u>simhathara</u> and <u>gajathara</u>. The

Shastri H.G., op.cit., pp.425 f.;

Sompura K.F., STG, pp.223 f.;

Acharya M.A., Mughal-kalin Gujarat, p.262

pitha of the northern coki is decorated with Kirtimukha and gajathara. (22-A)

The mandovara is about 10.8 ms. high. It has
two belts of figures and other carvings. On the belt
of a jangha the figures of Kubera, Gandharva, Menaka,
Mahisasura-mardini, Kala Bhairava, Sarasvati, Parvati,
Viśvakarma, Brahma, Agni, etc. are carved. Three
bhadra-gavaksas in north, south and east contain the
couple figures of Śiva-Parvati, Brahma-Savitri and
Laksmi-Narayanas respectively.

The sikhara on the cella has eight uruśrngas, two on each side. The mulamanjari and uromangaris are surmounted with amalaka and Kalaśa (Fig. 37).

The Kondheśvara temole, Kondh (1607 A.D.)

This temple consists of four parts Viz. sanctum, a Nestibule, an assembly hall and porches. The orientation of this temple is in east. The entire temple-complex stands on a 90 cms. high jagati.

<sup>22-</sup>A Observed during personal visit

Externally the temple proper measures 16.20 ms. by 9.20 ms. (23)

The Sivalings is enshrined inside the square shrine. The shrine proper is pancaraths in plan. Its domical ceiling rises upon the octagonal and sixteen-sided frames successively. The first frame is ornamented with the chequer design and the second is decorated with flower design. Two courses of the ceiling are ornamented with lotus petals. A padma-sila hangs at the centre. The garbhadwars belongs to trisakha type. The creepers of the flowers with five petals beautify the rupastambha. The figures of the dwarspalas are sculptured at the lower part of the jambs. Above the lintel there is a construction like udgams which contains the figures of the peacoke at both sides.

The vestibule follows the general plan.

The mandapa, square in plan, measures 4.20 ms.

<sup>23.</sup> The description is made on the basis of personal observation.

by 4.20 ms. Its domical ceiling is ornamented with figured brackets, eight in number. Among them six are decorated with figures of female musicians, a figure of Venu Gopāla and a figure of mātrkā.

Three cokis in east, north and south are square in shape and measure 2.40 ms. by 2.40 ms. each. They are enclosed with Kaksasanas. The outer side of the Kaksasanas is decorated with lotus-petals and chequer designs. The front pillars of the eastern and southern cokis contain huge figures of dvarabalas (Fig.40) They wear local costumes. The pillars of the northern coki contain the figures of camaradharakas. The mandapa and cokis are covered with domes.

The cella is covered with the sikhara clustered with urusrngas. (Fig.39) The mulamanjari is ornamented with bands of the amala design. Between two bands a circle is carved. In comparison with width its height is much less. Each urusrnga contains figures of jumping lions.

The temple faces east. It comprises a garbhagrha, an antarāla, a sabhāmandapa and three cokīs (24) (Fig.41).

The garbhagrha and the antarala are as usual.

courle.

The image of Laksmi-Narayana carved in black stone
is installed in the garbhagrha. The door-frame of the
sanctum is of the trisakha type. Figures of goddesses
are carved on the pubastambha and uttaranga. The
mandapa is connected with the sanctum through the
vestibule. The sabhamandapa measures 6 ms. by 6 ms.

Eight pillars in the mandapa carrying an octagonal
frame of architraves support a ceiling of eight
overlapping concentric courses. Most of these courses are adorn with luma decoration. A padmasila with
two layers is hanging in the centre. The kumbhis of
the pillars are square. From base to top the pillars

<sup>24.</sup> This temple is hardly noticed in any published work on architecture. The description is made on the basis of personal observation.

are shaped in square, octagonal, sixteen-sided and circular sections. The circular section of the pillars is adorned with a hanging bell with chain.

Kirtimukhas are also carved on this part. An octago-nal construction, 2.25 ms. high, stands in the mandaga in north near the cella. A 30 cms. high tank is supported over it. The utilization of this construction is for a fountain. On festival of jalayatra, the devotees are coming for the darsana of the fountain.

Three cokis stand in east, north and south.

They measure 2.95 ms. by 2.95 ms. each. The southern coki is transfermed in the shrine with a sikhara and the image of the Muralidhara is installed therein.

It seems to be a later modification. Three sides of the cokis are enchosed by sloping balustrades (kaksasanas). The exterior walls of the kaksasanas of the cokis contain hamsathara. The architraves of the mandapa and the cokis are ornamented with a row of intersecting semi-circles.

In plan it is of the <u>saptarathi</u> type. The <u>sikhara</u>

above the cella consists of three urusrigas on each

side.

The bhadragavaksas in west, north and south are endowed with balconies. The mandaga and cokis are covered with domes.

The pitha of the temple consists of three mouldings viz. a bhītta, a jādyakumbha and a karnikā. (Fig.41) The janghā is carved with figures of gods, goddesses and dikpālās. The janghā contain the figures of gods goddesses and dikpalās (Fig.42).

## The Santinatha temple, Shatrunjay (1618 A.D.)

The temple is situated to the west of Caumukh temple on Shatrunjay hill. It occupies the area of 11.46 ms. by 5.65 ms. externally and faces south.

It contains four components: a garbhagrha, an antariala a sabhāmandapa and a cokī. (25)

The square garbhagrha is of pancarathi type and inside the image of \$\frac{1}{2}\text{antinatha}\$ is installed.

<sup>25.</sup> The description is made on the basis of personal observation.

The door-frame of the garbhagrha is of trisakha type. The temple stands on kanioitha. Above the cella is the curvilinear sikhara which is clustered with 11 urusrngas. The southern side contains two urusrngas, while the other sides contain three urusrngas each.

The <u>antarāla</u> measures 1.92 m. by 95 cms. The two niches within are devoid of scultural figures. It is roofed with <u>sukanāsa</u>.

The sabhamandapa measures 4.35 ms. by 4.35 ms. and it contains twelve pillars, eight in an octagonal arrangement and four in corners. The dome is raised on the sixteen-sided frame of architraves. The mandapa has kaksasanas in east and west.

The building stands on the kanapītha. The mandovara contains only jangha's band. Three bhadragavāksas are empty. The main sikhara contains ten urusrngas, three in east, west and north each and one in south. In front of the southern urusrnga is a sukanāsa.

## The Brahmcarīśvara temple, Kalawad (1625 A.D.)

On plan the temple consists of a garbhagrha, an antarala, a sabhamandapa and cokis. It stands on a gagati composed of hewn blocks of masonry. The temple is entered through a porch from the front as well as the lateral sides. It faces west. (26)

The square garbhagrha contains a trisakha typed door-frame. An oblong antarala is usual on plan. The interior of the sabhamandapa shows an octagonal arrangement of eight pillars supporting a domical ceiling on an octagonal frame of architraves. The pillars are of the bhadra type. The porches in west, north and south are adorned with cusped arches.

On plan the cella is of the <u>oancarathi</u> type.

The <u>bhadragavaksas</u> are devoid of sculptural figures.

The sanctum is roofed by a curvilinear <u>sikhara</u>. The <u>sikhara</u> is complete with neck, <u>amalasarka</u> and pitcher finial; and it is elustered by three rows of urusrigas.

<sup>26.</sup> The description is made on the basis of field work.

The main sikhara is decorated with vertical bands of miniature sikharas. Figures of standing gods are carved on each smallest urusinga and above them are the figures of lions. The mandapa and the cokis are covered with domes. The northern coki is enclosed with walls and transormed into a small temple enshrining the image of Hanuman. The cokis in west, north and south are enclosed with balustrades and are reached by flights of steps. The pitha is composed of three bhīttas, jādyakumbha and karnīkā.

# The Ranesvara temple, Mandvi (1627 A.D.)

The temple facing east is built of sand-stone. It shows usual components - a cella, a vestibule, an assembly hall and porches. (27)

The square garbhagrha in plan is of the panca-ratha type. The sanctum enshrines the Siva-linga.

The door-frame of the garbhagrha is of the trisākhā

<sup>27.</sup> The description is made on the basis of field work.

type. A figure of a four-armed goddess, seated on an elephant is carved above the door-frame. The right hands hold a lotus and kamandalu. It reminds us of a similar image of Laksmi in Govinda Mahadeva temple at Siddhabur. The latter, too, holds a lotus each in her upper hands and a rosary and a kamandalu in her lower hands. (28)

The vestibule is a plain oblong compartment. The assembly hall measures 6.95 ms. by 6.85 ms. internally. It has an octagonal arrangement of pillars. Eight pillars support the domical ceiling, consisting of concentric rings and a central pendant. The ceiling is adorned with the figures of fifteen Gopis and Krsna between two of them. Pillars are shaped in square, octagonal, sixteen, sided and circular sections. The Kirtimukhas and bells hanging on chains are carved on the pillars.

<sup>28.</sup> Dave Kanaiyalal B., Gujarat-num murtividhan, p.336

The cokis measure 3.62 ms. by 3 ms. internally. The mandapa and the cookis are enclosed with Kaksasanas. A small deri surmounted with a stepped-out sikhara is constructed on the northern coki. The figures of Hanuman and Makaradhvaja are installed in it.

The <u>sikhara</u> above the cella is unique. ( )
Usually the temples built during the Mughal Period contain a curvilinear <u>sikhara</u>, while the <u>sikhara</u> of this temple consists of 14 horizontal tiers and is surmounted with <u>amalaka</u> and <u>kalasa</u>. The horizontal tiers are plain and devoid of any ornamentation.

(Fig. 43)

The mandapa and cokis are covered with domes.

The circumiferance of the dome above the mandapa is

19.80 ms. and the dome is 4 ms. high and it stands
on the base 46 cms. high. (29)

<sup>29.</sup> Measured during the personal visit.

#### The Mandavray temple, Muli (1629 A.D.)

The temple is dedicated to the Sun-god. It faces east and stands on a jagati. It consists of a garbhagina, an antarala, a sabhamandapa and cokis (30)

The square cella enshrines the image of the Sun-god seated in a chariot driven by seven horses. The figure of Ganesa is represented on the lalata-bimba of the garbhadvara. The antarala and the mandapa follow the normal plan. Eight pillars support the domical ceiling of the mandapa. They are ornamented with the design of chain and bell. Two figures of dvarapalas are represented on two pillars hear the antarala. Three cokis in east, north and south are projected to the mandapa. The temple is entered through the eastern coki, which contains three steps.

Thwo huge figures of the elephants are carved on both sides of this porch (Fig. 47). The tops of the front pillars of this porch are decorated with female

<sup>30.</sup> The description is made on the basis of personal observation.

figures. Among them one is playing vina (Fig.46) and another outting on her anklet (nupura) on her left leg raised up to the level of the knee (Fig.45). Illika torana hangs between the pillars. The northern coki is transformed into a Sivalaya which is a later modification. The cokis and the mandapa are covered with domes. The rows of battlements run round the terraces above the cokis and the mandapa. The figures of elephant-piders are placed at the corners of the terrace.

The <u>pancarathi</u>-planned cella is covered with the curvilinear <u>sikhara</u> (Fig. 44). The <u>sikhara</u> consists of a <u>mulamanjari</u>, ll urusrigas and 8 pratyangas. The <u>mulamanjari</u> and <u>urusrigas</u> are crowned with <u>amalakas</u>, and <u>kalasas</u>. The faces of <u>yoqinis</u> are carved on the <u>amalakas</u>. The upper parts of the <u>skandha</u> of the <u>sikhara</u> are decorated with the bands of lozenges. A figure of a lion seated on hind legs is placed on one corner of the <u>skundha</u>. The other corners also might bear such figures. The spire has prominent niches on the cardinal offsets and are filled with

the sculptures of gods and goddesses. The sculpture of anascetic is placed in the north side of the terrace above the antarāla.

## The Siva temple, Rajsitapur (1644 A.D.)

The temple faces east and consists of a garbhagrha, an antarala, a sabhamandapa and cokis.

The entire temple -complex stands on a jagati (31)

(Fig. 48).

The square cella measures 1.90 m. by 1.90 m. and enshrines the sivalinga in the centre. It roof is built with slabs laid diogonally. The dvarasakha belongs to the trisakha type. The figure of Ganesa is displayed on the lintel of the door. The shrine proper follows the saptarathi plan and is covered with the sikhara. The sikhara is surrounded by 12 urusrigas and 8 pratyigas. The bhadra-gavaksas in west, north and south contain the figures of Mahisa-sura-mardini (Fig.49), standing Brahma and standing divine couple presumbbly Laksmi-Narayana respectively.

The antarāla and the mandapa follow the general plan. The mandapa is square and measures 4.55 ms. by 4.55 ms. internally. Three square cokis are projected in east, north and south. The mandapa and the cokis are contain kaksasānas. The northern coki is transformed into a small temple with a spire and is dedicated to Laksmi-Nārāyaṇa. The other two cokis are terraced, while the mandapa is covered with a dome. The rows of the battlements adorn the terraces of the cokis and mandapa. A central battlement on the eastern coki is decorated with the design of cirāga a molif of Islamic architecture. Two figures of seated ascetis are placed on both sides of the sukanāsa. (Fig. 50)

The Nīlakantha Mahādeva Temple, Baroi (1667-68 A.D.)

The temple consists of a garbhagrha, an antarala, a sabhamandapa and cokis. It is constructed on
l m. high jagati. The temple faces east. The garbhagrha and the antarala are of normal type. The niched

<sup>31.</sup> The description is made on the basis of personal observation.

images of Mahisasuramardini and Ganesa are installed in the antarala. The sabhamandapa measures 3.50 ms.by 3.5 ms. The domical ceiling is supported on eight pillars. The ceiling consists of six diminishing courses with a simple padmasila in the centre. Three domed cokis are in east, north and south, A torana of the hindolaka type adorns the coki in east. The exterior walls of the garbhagrha are projected in bhadra, pratiratha and kona. The sikhara contains two urusrngas on each side. Thus the sikhara is of the navandi type. (32)

The Amizara Parsvanatha temple, Shatrunjay (1734-35 - A.D.)

This temple is situated in Moti tuk on Shatrunjay hill. It contains four components: a garbhagrha,
an antarāla, a sabhāmandapa and cokīs. The temple
faces north. (33)

<sup>32.</sup> The description is made on the basis of personal observation.

<sup>33.</sup> The description is made on the basis of field work.

Inside the sanctum is installed an image of Parsvanatha. It is comopied with hoods. The plain door-frame is of the trisakha type. Two niches in the antarala contain figures which belong to the later period. In front of the antarala is the sabhamandapa with twleve pillars. Eight of these pillars form an octagon and support a domical ceiling on an octagonal frame of architraves. The lateral entranceporches are approached from the courtyard. They contain four pillars and have domical ceilings. The ceiling of the northern porch is adorned with four figure-brackets in form of three female dancers and a male. The ceilings of the eastern and western cokis are ornamented with the band of gajataly. The mandapa and cokis are roofed with domes.

The temple belongs to the <u>pancarathi</u> type and is raised on pitha of kani type. The registers of the mandovara are: jadya kumbha, kalasa, mancika, jangha, udgama and bharani. The curvilinear sikhara

on the cella contains three urusingas each in east, west and south sides projected with balconies. Balconies are topped with figures of three lion each. The northern side of the sikhara has one urusinga. Thus the sikhara is of ekadasanda type. The sukanasa in front of this urusinga is crowned with three figures of lions.

2) Temples consisting of garbhagrha , antarāla , gūdhamandava and coki each

The noteworthy examples of this class are as follows:

The Adisvara Temple, Moti Tunk, Shatrunjay (1592-93 A.D.)

The Adinatha temple is impressive for its size as well as its architectural form. It consists of a garbhagrha, an antarala, a gudhamandapa and sr ngaracokis. It is a double-storeyed building and faces east. The temple has undergone repairs and alternations so many times that all its originality has vanished. Colonel Tod quotes a list of

erections, derived apparently from same local source, which probably applies to the successive restorations of this temple rather than to separate buildings on different sides. (34) The entire temple-complex measures 32.31 ms. by 24.38 ms. and the total height of the parasadais 26.52 ms. (35)

The image of Adinātha is/colossal size, with the usual crystal eyes, a golden collar and bracelets and a crown. The other statues are very numerous; besides the principal image, there are fifty-five smaller images of Tirthankaras in the shrine and a much larger number in the gudhamandapa, besides two kausagiyas standing beside Adinatha; Nabhimaja and Marudevī seated as usual on a marble elephant near the door of the shrine and a Jugaliyā also on an elephant. (36)

The door-frame of the cella is of the pancarath!

<sup>34.</sup> Tod James, Travels in Western India, p.280

<sup>35.</sup> Trivedi Amrutlal Mulashankar, <u>Shatrunjaya-</u>
<a href="mailto:Ranakour-Delwada">Ranakour-Delwada</a>,

p. 8

<sup>36.</sup> Burges J., The Temples of Shatrunjay, pp.25;

sikhara and exhibits a niche on each bhadra projection. There are three projections—bhadra, pratinatha and karna; the bhadra is broken into five planes and the other two into three planes each (36-A) Between the angas are salilantaras, and the salilantaras between the Karnas and pratirathas are reinforced with Konikas. The Karna and pratirathas are not only equilateral but they also have the same proportion. The frontal karna and pratiratha are transumuted in a buffer wall which separates the hall and sanctum.

The pitha consists of a plain bhitta, a jadyakumbha incised with lotus leaves and karnika.

The mandovara consists of a khura, kumbha adorned with half-diamonds, Kalasa, antarapatra, kapota the so-called embellished with caitya-arch molif, mancika also

<sup>36-</sup>A Singh Harihar., <u>Jain Temples of Western</u>
<u>India</u>, (JTWI), p.158

also decorated with caitya-arch pattern and ratnapattikā. (37) The janghā carries framed figures of
four-armed standing dikpālas on the karnas and of
vidyādevis on the prattirathas, while kanikās bear
figures of Apsarās and Jaina ascetics. All these
sculptures are damaged. The janghā figures are topped
by udgama-pediments carrying squated monkeys on the
side. Above the udgama comes a band of kīrtimukhas
followed in its turn by a square fluted bharanī
clasped by dropping foliage. The varandikā consists
of two kapotas and a ribbed cave-cornice.

The composition of each bhadra above the pitha is treated differently. Here, it shows a projecting scultured niche enclosed by a balustrade. The balustrade pertains to rajasenaka, redika and asanapatta. The rajasenaka is adorned with the diamond and double volute pattern. The redika is divided into upright posts alterating with depressed slabs. Each post id decorated with kirtimukha, ghata-pallava,

<sup>37.</sup> Singh Harihar, op.cit., p.158

scroll and an ornament consisting of diamond with flam boyant pattern, faliate scrotls, creepers or half-diamonds. The dvichadya asanapatta with bells projects boldly over each post, while it recedes with kirtimukha over each slab. The Kaksasana is divided into three horizontal belts. The lower belt is decorated with the flamboyant pattern; the middle ane shows goose, kirtimukha, etc., in roundels framed by segmented pilasters and the upper belt is adorned with foliate scolls. (38) The pitha is m. 1.72 high and the mandovara upto bharani is 4.15 ms. (39) high. The portion from jadyakumbha to kirtimukha seems to be original. There are three bhadra-gavaksas in the month, the south and the west. They are topped with beautiful pediments (Fig. 56)

The oblong vestibule is of the normal type.

The gudhamandaoa is also of pancarathi type on plan and the wall mouldings and the decorative elem-

<sup>38.</sup> Ibid., p.158

<sup>39.</sup> A Trivedi A.M., op.cit., p.8

ents of the cella, but the upper three mouldings of the <u>vedibandha</u> are underlined with leaves; the dikpālas are replaced by the images of standing goddesses, and the janghā figures are also shown in the <u>lalitāsana</u>. The mandovara of the mandapa contains two janghās: upper and lower (Fig.55) the latter is smaller than the former. The upper <u>janghā</u> differs from the lower <u>janghā</u> in carving. The upper seems to be of a later period. The lower <u>janghā</u> is connected with the <u>janghā</u> of the garbhagrha (Fig.53). The best of the lozenge pattern is carved below the <u>janghā</u> of the garbhagrha and the lower <u>janghā</u> of the mandapa. The gudha mandapa is approached through three cokis in west, north and south.

The <u>sringarcokis</u> are also double storeyed and covered with <u>samvarnas</u>. The door-frame of the northen coki is of <u>saptasakha</u> variety. The lower part of the jambs, which is alone intact, is occupied by a figure of standing goddess flanked on both sides by female <u>cauri</u>-bearers and attendent figures. The eastern <u>ccki</u> contains a beautiful hindolaka-typed torana. (Fig. 54).

The upper floor of the garbhagrha is entered through an entrance in east. Inside it a <u>caumukhi</u> image of Adrinatha is installed on a three-stepped circular asana. The image is canopied with a small curvilinear sikhara. Besides the main image there are 33 images of Tirthankaras, one of Gautamswami, one of Mahalksmi, two <u>tapasas</u> or ascetics and two pairs of feet. There are 30 niches in the surrounding wall. Three <u>rathikas</u> with lattice work are in west, north and south.

The upper floor of the gudhamandapa (Fig.51) is raised above eight pillars of the ground floor.

The pillars are endosed with balustrades. The pillars are enclosed with balustrades. The domical ceiling above the first floor is plain without courses. Centrally there is an ornamentation of padmasila. There are 36 niches in the surrounding wall. There are 93 images of the Tirthankaras and two tapasas - a goodby assemblage of 274 objects of adoration. This upper floor is approached by a straircase raised in south. The gudhamandapa is covered with samvarna

(Fig.51). The central top of the samvarna has the figure of an elephant. The middle rows of andakas in east and west each are crowned with figures of seven lions, while those in north and south each are crowned with figures of four lions.

The sanctum is roofed by a curvilinear sikhara rising from a prahāra (Fig.52). The sikhara is surrounded by six uromanjaris in west, north and south each, while in east there is only one uromanjari. Thus the sikhara is of vimsa tyanda type. In front of this uromanjari is sukanāsa. Beside two sides of the sukanāsa there are three udgama or oediments one above another. Three figures of the lion's face to east, north and south. The mulamanjari is adorned with the bands of the designs of boxed ghata-pallava and miniature sikhara, while the uromanjaris are decoarated with caitya-arch designs. The comming ornaments of the sikhara are globular āmalaka and pitches finial.

This temple differs from the caumukha temple in Kharatara vasahi on the same hill mainly in the two-storyed form of the mandapa and in the absence of the varanda round the out side of the garbhagrha , but it is surrounded by small cells or shrines not parts of the original design, but added by votaries in later times. And so closely it is hammed in on every side, that it is impossible to get a view of the whole temple at once, except from the front. Looking up at the spire, especially from the passage round its base, the spectator is struck by the strong resemblance it bears to an erection of wood; instead it can hardly be credited that such a structure, so carved, could ever have been devised in stone; it must originally have been simply a copy of what had first been made only in wood. (40)

The critical study shows that this temple is an interesting specimen of temple architecture of Gujarat.

<sup>40.</sup> Burgess J., op.cit., p.25

### The Rayavihar Temple, Bhuj (1600-01 A.D.)

This temple is dedicated to Adinatha. It is built of stone and plastered with lime. It faces east. It measures 12.69 ms. by 4.80 ms. The component parts of the temple are a sanctum, a vestibule, a closed hall and three porches in east, north and south: (Fig.57). The building rests on an adhisthana reached by two staircases in north and south. (41)

The temple is named 'Rayavihara'.

The sanctum enshrines an image of Adinatha.

The niches on the side walls of the antarala contain the figures of Gomukha Yaksa and Cakresvarī Yaksini.

The lateral projections of the exterior wall of the cella are bhadra, Pratiratha and Kona. They measure 1.40 m., .59 cms. and 75 cms. respectively. The figures of lions are on the top of the bhadra gavaksas in west, north and south.

The gudhamandapa is covered with a dome, supported by eight pillars. Figures of winged woman with

<sup>41.</sup> The description is made on the bais of field work.

musical instruments adorn the upper part of the pillars.

Nine niches in the wall of the coumtyard in north are filled with the beautiful designs of flowers and leaves (Fig.58).

The pitha of the garbhagrha is buried in the ground. But the pitha of the gudhamandapa is visible. It consists of two bhittas, a jadyakumbha and a karnika. The lateral projections of the cella are of the triratha type. The exterior wall of the mandapa is decorated with a band of jangha. The battlements on the terraces of the mandapa and cokis are carved with various designs.

### The Mandiraswami temple, Shatrunjay (1620 A.D.)

This temple also goes by the name of Visotamāji. The temple is dedicated to Ādinātha. As regard the orientation it fades north. It shows the usual components, viz. a garbhagrha, an antarāla, a gūdhamandava and three cokīs. (42)

<sup>42.</sup> The description is made on the basis of fieldwork.

The sanctum is raised on kana typed pitha. The door -frame is of the trisākhā type. The image of Ādinātha is installed inside the cella. The sanctum is cruciform externally with three projections on each side. In plan it is of the saptarathī type. The plain mandovara contains three projected niches. The sanctum is surmounted by a sikhara having four uru-srngas in each side. The sikhara is complete with neck, amalasaraka and pitcher-finial. The lowest urusrnga in east is ornamented with the design of caitya windows.

The vestibule contains two niches at two ends.

The <u>sukanasa</u> above the vestibule is crowned with the gigures of lions facing north, east and west.

The upper floor of the main sikhara contains the second sanctum. In plan this sanctum is circular and a caukukhi image of Ādisvara is installed inside, on an octagonal base. It is approached through an entrance in the sukanāsa. The image is canopied with samvarnā.

The gudhamandapa contains eight pillars of the bhadra type. It is roofed by a semi-circular ceiling supported on an octagonal frame of architraves.

Centrally the ceiling is decorated with a small padmasila. The bays between the two pillars are filled with cusped arches.

is led through a square porch. The porches are covered with domes supported by octagonal frames of architrates. The lower part of the dome is decorated with the band of chequer design. The hindolaka-typed torana beautifies the two pillars of the eastern coki.

## The Rakhesvara Mahadeva temple, Vinzan (1641 A.D.)

The temple comprises a garbhagrha, an antarala a gudha mandapa and śrngara cokis (Fig.59). It measures 13.7 ms. by 10.7 ms. The temple facing east lies on 1.60 m. high jagatī. (43)

<sup>43. &</sup>lt;u>BG</u>, Vol.V, p. 253; Khalkhar D.P. RARPK, p.94; Shastri H.G., op.cit., p.432

The garbhagrha is 9.7 ms. high and it measures 2.3 ms. by 1.8 ms. The garbhadvara is of the trisakha type. The mandovara is adorned with the bands of sculptures and mythological figures. The bhadragavaksa in west, north and south contain the sculptures of Brahma-Savitri, Uma-Mahesvara and Laksmi-Narayana (seated on a Garuda) respectively. Out of the temple, near the antarala is a huge circular construction and aside it stands a monolithic stair case with five steps. The circular construction is hollow inside and is utilized to collect the water. A tap connected with this construction under the ground ends at the centre of the gudhamandapa (44) This arrangement is for the fountain, which is utilized on the festival day.

The gudhamandapa measures 5.5 ms. by 5 m. Its domical ceiling is raised upon pillars. The ceiling is made of eight-sided, sixteen-sided and thirty-two sided layers concentring in the centre with the padmasila. This ceiling is adorned with figures of

<sup>44.</sup> Observed during the personal visit.

eight Krsnas and eight Gopis. The gudhamandapa is covered with samvarna (Fig.59).

The <u>śrigaracokis</u> in west, north and south are square in plan. The <u>cokis</u> in north and south are enclosed with walls during the later period. (Fig. 59). The images of Hanuman and Mahisasura-mardini are installed therein.

The <u>śikhara</u> above the cella, is clustered with eight uruśrngas. They are all crowned with an amalaka kalasa each.

# The Trikamrayaji Temple, Nrayan Sarovar (1734 A.D.)

At Narayan Sarovar of fortified complex of seven temple is situated. Among them the Trikamara—yaji temple stands in corner (45)(Fig.60). It comprises a garbhagrha, an antarala a gudhamandapa and śrigara—cokis. It faces west. The entire building is 21.9 ms. long, 20.8 ms. broad and 18.6 ms. high. It is raised upon a jagati which is 1.8 m. high.

<sup>45.</sup> Bhatti Nagajibhai, <u>Narayan Sarovar</u>, p.10ff.
Shastri H.G., <u>op.cit.</u>, p.433

The image of four-armed Trikamarayaji or Trivikrama in black stone is installed in the garbhagrha. The sikhara above the garbhagrha is of the navandi type, consisting of a main sikhara and eight urusrngas. The mandapa and cokis are covered with domes. The domes are supported on 3.6 ms. high pillars with capitals. The intervening spaces between the pillars are covered with walls, so these pillars look like pilasters. The walls inside are with kaksasanas. Two latticed balconies flank the entrance. It seems that originally the mandapa was a sabhamandapa, but during the later period it was transformed into a gudhamandapa. The domical ceiling of the mandapa is adorned with figures of Krsna and Gopis.

On plan it is of the triratha type. The exterior wall of the garbhagrha from the bottom up to the prahara is plain. The battlements adorning the terraces of the mandapa and cokis are varied in carving. (46)

<sup>46.</sup> Noticed in field work

### (e) Pancangi

There are two sub-divisions of this type :

(1) Temples consisting of a garbhagrha, an antarala, a pradaksinapatha, a sabhamandapa and a coki each

The noticed examples of this type are as follows:
The Dwarakadhisa temple, Dwarka (16th Cent.)

The eminent vaishnav temple in Saurashtra

namely the Dwarakadhīsa temple at Dwarka is at a

hight of 12.19 ms. above sea-level. It faces west.

The temple has five components: a garbhagrha (Nijamandira or Harigrha), an antarāla, a pradaksināpatha,

a sabhāmandapa (Lādvā mandira) and a mukhamandapa

(Śrigāra cokī) (47) (Fig.7). The temple is of the

Sāndhāra prāsāda type. The height of the garbhagrha

including the sikhara is about 78.3 ms. The temple
is 27.97 ms. in length east to west and 21.95 ms.

in width from north to south.

The square sabhamandapa measures 12.19 ms. by
12.19 ms. It is 23 ms. high. It is approached from

<sup>47.</sup> Sompura K.F., 'Śri Dwarakadhiśanum Mandir'

north, south and east by three srigara cokis. In elevation the mandapa is five -storyed (Figs. 8, 9) and is 16.28 ms. high. The roof of the madhya-mandapa rests on twelve pillars surrounded by a parallel row of twenty pillars. Thus the number of the pillars in the mandapa is thirty-two in all. The entire mandapa including the antarala and srigara cokis contains seventy-two pillars in all. The mandapa is covered by beautiful Karotaka. It is covered by an extensive samvarna (Fig. 62). On the samvarna in east stands a small pillar. This is a unique feature. (48) In ground plan the mandapa measures 1/8. The mandapa is trirathi in plan.

On bhadra projections in west, north and south of the mandapa stand three srigara cokis. These three porches are also five-storyed and their final tops are covered by samvarnas. The central portion of each samvarna above the mandapa and the cokis is

Dwarkasarva Sangraha, pp.258ff;

Shastri H.G., op.cit., pp.435 ff.

<sup>48.</sup> Observed during personal visit.

crowned by an <u>amalaka</u> and a <u>kalasa</u>. Each open storey of the <u>cokis</u> contains the cusped arch supported on double pillars. This later arrangement was to support the upper storey. The uppermost tops on the <u>bhadra</u> projections of the <u>Srigāra cokis</u> are decorated with the figures of vyāla- (Fig.63).

In elevation the sanctum and the ambulatory are decorated with seven balconies at each floor (Fig.61). They gradually diminish as we go up. The mandovara covering the exterior parts of the cella and the ambulatory extend up to fourth storey from the ground floor. The bhadra-gavaksas of the jangha of the interior walls of the cella in the ambulatory contain figures of Trivikrama in east as well as in south and of Laksmi-Narayana in north. Instead of bhadra-gavaksas there are balconies on the exterior walls of the sanctum. Above the jangha-gavaksa of the exterior wall there is a motif of the band of Kirtimukha. The niches on the walls contain the figures of eight dikpalas viz. Indra, Agni, Yama, Nirti, Varuna, Vāyu, Kubera and Isana. Such figures are

carved up to the fourth storey.

In elevation it displays the pitha, plain mandovara, prahāra and sikhara. The pitha consists of bhītta jādyakumbha, karnikā, antarāla and kīrtimukhas. The plain mondovara has no janghā, but it is decorated with udgama.

The main sikhara is about 30.5 ms. high. In elevation it is five-storyed (Fig.10,11,61). There are vertical rows of five śrńgikās on each corner of the śikhara. On each of the four sides of the main śikhara there are three uruśrńgās but they look very small, compared to the height of the main śikhara of the temple. The pratyańgas on the pratirathas are also small. Instead of curvilinear lines on the pratyańgas the rows of the śrńgikās pass up to the upper-most balconies on the bhadra. This is because of the pradakṣiṇā patha which is of eight units interiorety, but it results in twelve units exteriorety, so it gives rise to the narrowness. The main śikhara,

urusrngas and śrngikas are surmounted with an amalaka and a kalaśa each. Each storey of the śikhara is covered with a dome. It is believed to have an enshrined Mother Goddess on the third storey.

The pillars in the temple are rich in variety.

The pillars of the ground floor, are of the bhadra

type, raised on square bases. Some pillars are square

below, octagonal in the middle and circular above.

Some are square in shape from base to top. The original pillars are surmounted with capitals. These pillars are decorated with kirtimukhas and hamsatharas.

The front pillars of the srngara coki in west supports the illikatyped torana.

The projections on the walls are the salient feature of the temple. The interior walls of the cella located in the ambulatory are projected in bhadra and kona, while the exterior walls of the cella are projected in bhadra, pratiratha and kona.

Pratiratha and kona measure half the bhadra in length each.

A rampart around the temple has two entrances.

The southern entrance is called 'svarga-dvāra' and the northern entrance is called 'Moksa-dvāra'. In the courtyard of the main temple, other temples are situated. They are as the Devakī temple, the Venī Mādhavatemple, the Rādhā-Kṛṣṇa temple, the Trivikrama temple the Purasottama temple, the Kuśeśvara Mahādeva temple, the Baladeva temple etc.

The principal image in the main temple is known as Dwarakadhīśa or Ranachodji, representing the four-armed Trivikrama form of Visnu. The present image is installed by Anirudha Śarmā Śańkarācārya in 1559 A.D. This temple is also known as 'Jagat Mandir'.

# The Gopālji temple, Porbandar (17th Cent.)

On plan the temple consists of a garbhagrha, a pradaksina patha, an antarala a sabhamandapa and cokis. It faces east. (49)

The sanctum is cruciform externally with projection on each side and square internally. The door-lintel
displays a figure of Ganesa in the centre. A band of
the nine planets was carved above the door-lintel.

At present only Rahu and Ketu are visible; others are worn out. The ambulatory and the vestibule are of the normal type. The ernamentation of the kalpa-valli is displayed on the said walls of the antarala. Its ceiling also didplayes beautiful figures. It enshrines a splendid image of Gopālakṛṣṇa.

In the front of the vestibule stetches the central have of the sabhamandapa, containing eight pillars in an octagonal arrangement. The domical ceiling is decorated with six brackets and padmasila in the centre. Rectangular in plan each of the lateral entrance-porches is approached from the courtyard by a flight of steps. It consists of four pillars and has a plain samatala ceiling supported on a rectangular frame of architraves. A hindola-type of torana hangs above the pillars of the eastern porch (Fig.65). The outer face of the torana displays an erotic sculpture centrally. The ceiling of this porch ornamented with the scene of a group of a four-armed divine being flanked by attendants on each side, the figure being

<sup>49.</sup> The description is made on the basis of fieldwork.

another in a circle at the rim (Fig. 66). The mandapa and porches are covered with domes. The square bases of the pillars are decorated with lozenges or the motif of ghata-pallavas.

The clustered sikhara above the cella rises from the prahāra (Fig.64). The composition of the sikhara reveals a tryança mulamanjari marked by two uromanjaris along each bhadra, two singās over each pratiratha flanking on either side of the upper uromanjari. Mulamanjari and uromanjaris are crowned with an amalaka and kalasa. Figures of four lions and four human faces are carved on the corners and main directions of the sikhara respectively. The eastern facade of the sikhara contains two small free -standing sikharas.

2) Temple consisting of a garbhagrha, a pradaksināvatha, an antarāla, a gūdhamandava and cokīs

The remarkable speciman of this type is as follows:

#### The Gadadhara temple, Shamalaji (16th Cent.)

The prominent temple of Gadadhara at Shamalaji is a master piece of temple architecture in medieval Gujarat. The entire temple-complex occupies an area of 32.2 ms. by 23.1 ms. and it is 18.9 ms. high. The temple faces north and consists of a garbhagrha a pradiksanapatha an antarala, a gudhamandapa and cokis (Fig.12,67), Most of the construction follows the trabeate principle. It is built of sand stone. (50)

The temple stands on the jagati. A balanaka is raised in north. It is flanked on by large-size elephants. The full-size figure of sesasayi Visnu is carved in the pediment of the balanaka. (51)(Fig.80)

The main modifications instroduced during the later period are as follows: \$52)

<sup>50.</sup> Mehta R.N., 'Gadadhara Temple at Shamalaji'

Journal of M.S.University of

Baroda, Vol.XV;

Acharya N.A. Shamalaji, pp.19 ff;
Shastri H.G., Devalayo, GRSI, Vol.VI, pp.439 f.

<sup>51.</sup> Observed during personal visit

- 1) The mandapa is enclosed by walls.
- 2) All balconies on the ground floor are similarly walled.
- 3) On the east an approach-gallery is built.
- 4) A room is constructed on the west of the pradaksina patha.
- 5) A large wall separates the garbhagrha and the antarala on the west.
- 6) On the east and west steps are built near the antarala. They supress the older plan.
- 7) The present steps also seem to have been removed from the mandapa and taken to the western side.
- 8) The staircase leading to the first floor have been removed from the mandapa and taken to the western side.

The above modifications have slightly altered the original plan of the temple. Originally the temple consisted of a garbhagrha, an antarala, a pradaksina-patha and mandapa with balconies.

<sup>52.</sup> Mehta R.N. op.cit.,

On plan it is of pancarathi type. The projections on the plan are is bhadra, pratiratha and Karna. The garbhagrha enshrines a splendid black granite image, popularly known as Gadadhara or Shamalāji, but in fact representing the Trivikrama form of four-armed Visnu. The interior wall of the adytum is plain and has very limited sculptures, on it. But its interior walls facing the ambulatory is ornamented with the following mouldings from the bottom to the top. Jādyakumbha, Kalasa, Kevāla, manci, janghā, udgama, bharanī, siravatī, kevāla etc. These walls contain three projections, namely bhadra, pratiratha and karna. In this respect they are the same as the outer walls. The janghā contains three bhadra-qavāksas.

The door-frames of the garbhagrha on the ground floor and the first floor belong to the saptasakha.

type, while that on the third floor it is of the trisakha variety.

Originally the mandapa seems to have been an open one but at present its open parts are enclosed by

walls (Fig. 68) At some places grills of bricks serve the purpose of walls. The mandapa has the following mouldings: rajasena, vedī, kaksasana, an open gallery (now closed with walls etc.), an upper architrave and chadya. Above the ground-floor of the mandapa are built two more floors with diminishing height and a number of pillars. The main pillars of the mandapa carry over the architraves. Above the third storey rises the main vitana of the mandapa. The domical ceiling of the mandapa is of the udita type. It is composed of circular courses and a circular padmasila. The course of the rupakantha carries sixteen bracket figures.

In elevation the temple shows oitha, mandovara sikhara and domes. The pitha is of the mahapitha type (Fig.70). It consists of bhitta, jadyakumbha Karnika, antarapatra, kevāla garaspatti, gajathara and narathara. The bhittas are three in number. The lower most bhitta is plain without decoration. The middle bhitta is ornamented with lozenges and the upper most bhitta is decorated with big and small

half-diamonds alternately. (53) (Fig.69), The architect has followed directions of the serial order of the mouldings very carefully but has taken liberty with proporations. The scenes from the Ramayana (Fig. 72,73,74) and the Mahabharata (Fig.78) are carved in narathara. Three balconies of the sella are closed with latticed screems (54) (Fig.68).

The mandovara is ornamented with various mouldings like khuro, jadya kumbha, kalasa, kevala, mancika, jangha, udgama, bharani, mancika, jangha (Fig.71) udgama, bharani, matarana (balcony) mahakevala etc. Some of these mouldings are repeated. This type of mandovara is identified as Meru-mandovara in Diparnava. Two friezes of the janghas contain niched images of gods and goddesses. The figures in the lower jangha are in the standing position (Fig.71), while the figures in the upper jangha are in the sitting position. (55)

<sup>53-55</sup> Observed during the personal visit.

The sanctum is surmounted by a curvilinear sikhara (Fig. 68). The sikhara itself has the usual sukanasa in front, above the antarala. The sikhara is clustered by three rows of urusrngas. The sikhara is complete with neck, globular amalaka and short finial. The sukanasa has an entrance that leads to the inner part of the sikhara. Above this entrance is the udgama of the gavaksa- pattern and on it is a figure of a seated lion. Inside the sikhara is an ambulatory and in the centre is a small room in which there is a small dome. A similar dome is on the third floor. The inner room is raised from the ambulatory and above this room rises another storey and over this storey rises the part of the sikhara. There are four figures of faces on the neck of the sikhara.

The mandapa and cokis are covered with domes which are totally plain. Over the domes are the kalasas and andakas.

The pillars in the gudhamandapa on all the floors are square with one off-set. Similar pillars are known as of the bhadraja type. Most of them have three

registers: the base, the shaft and the capital. A few pillars have no bases. The shafts are square and have off-sets. They are decorated by petals, grasapatti, loops hanging bells, diamonds and other features. The pillars on the balconies around the garbhagrha or on rathika-gavaksas are profusely decorated. The architraves are either plain or decorated.

#### 2. Temples of the Caumukha type

This form of structure owes its shape to the particular character of the image it enshrines. The caumukha is a quadruple image, or a group of four images, either of one Tirthankara, or of four different Tirthankaras placed back to back, so as to face the four cardinal points. This feature belongs to Jainatemples. Sunch a plan necessitated a shrine - chamber with four door-ways, a structural alteration which affected very considerably the design of the sanctuary, converting this into a cruciform compartment with an opening on each side. This again influenced the shape of the vimana as a whole, a circumstance of which the Jaina builders took full advantage in

their treatment of the exteriors of this temple type. (56)

There are two sub-types of this class:

# (a) Tryångī

Temple consisting of a garbhagrha, a colonnaded corridor and cokis

There is one example of this class as follows:
The Sata-Stambha temple, Shatrujay (1629-30 A.D.)

The temple is dedicated to Mahaviraswami. It is very much larger and has a loftier spire than most of those in the endosure. This temple belongs to the caumukha type and consists of three components: a sanctury, a colonnaded corridor and porticoes on four sides (Fig.81). Locally it is known as 'the temple of a hundred columns' (sata-stambha). It is with four entrances, though the main entrance is in east. (57)

<sup>56.</sup> Brown Percy, Indian Architecture (Buddhist and Hindu Period), 5th Edition p.134

<sup>57.</sup> The architectural description is based on personal observation.

Inside the garbhagrha a caumukhi type image of Mahaviraswami is installed. A huge rectangular block surmounted with samvarna is set up in the centre. Around its four sides four images of Mahavira seated back to back, facing cardinal directions are arranged. This caumukhi image is eanopied. The door-frames were of trisakha type. The area covering the garbhagrha and colonnaded corridor measures 7 ms. by 7 ms. There are 48 pillars in the corridor.

The porches measure 4.85 ms. by 4.85 ms. each.

The eastern and northern cokis have elaborately decorated eeilings. The eastern coki contains eight pillars. Its domical ceiling is composed of six courses; among them four courses are decorated. The lowermost course is adorned with karnadardarika. The second course is carved with human figures like worshippers, erotic sculptures etc. It is narathara.

The remaining four courses are ornamented with the design of gavalus. In the centre a small padmasila is hanging. The figures of navagrhas are carved

on the capitals of the pillars.

The northen coki has 20 pillars. Its domical ceiling also consists of six courses. The lower-most course and the course next to it are like the corresponding courses in the eastern coki. Centrally there is a small padmasila.

The western and the southern <u>cokis</u> contain eight pillars each. Their domical ceilings are plain i.e. featureless.

The pillars of the porches and the corridor are octagonal, raised on octagonal bases and crowned with <a href="https://docs.pillars.com/bhadra-type">bhadra-type</a> capitals. The bases of the pillars are decorated with four bands. The lower-most band is of the chequer design. The next band is ornamented with a lozenge and a flower alternately. The remaining two bands are adorned with the design of flowers with eight petals. Above the upper-most band there is a triangular design. Each pillar, is decorated with two bands of flowers with eight petals.

The interesting feature of the temple is the arrangement of one hundred pillars therein. Therefore locally it is known as the temple of a hundred pillars '58' (sata-stambha). The free - standing pillars, pilasters and pillars of the corners are altogether calculated one hundred. The calculation may be as follows: (59)

- 40 Pillars of the corridors
- 20 Pillars of the northern coki.
- 24 Pillars of the eastern, western and southern cokis, each having eight pillars.
  - 4 Pillars of the canopy above the image.
  - 8 Pilasters of the four porches each having two pilasters.
  - 4 Corner pillars of the garbhagrha
- 100 Total number of the pillars.

<sup>58.</sup> According to Burgess the pillars are only 64 (<u>TS</u>, p.24). Presumably he calculated the number of only free standing pillars of the corridors and the eastern, western and southern cokis.

The sanctum is roofed by a curviliner sikhara. The sikhara is clustered by two rows of urusrngas on each side. In front of the lowermost urustrnga there are sukanasas in cardinal directions. The mulamanjari is ornamented with vertical bands of ghata-pallava and miniature sikhara designs. The mulamanjari is surmounted with amalasaraka crowned by a pot-finial. Above each sukknasa there are figures of four lions. The porticoes are covered with domes.

### (b) <u>Caturangi</u>

Temple consisting of a garhagrha, a @udhamandapa

a colonnaded corridor and cokis.

There is one specimen belonging to this class as follows:

### The Caumukhi temple, Shatrunjay (1619 A.D.)

The principal temple in the haratara vasahi or

<sup>59.</sup> Observed during the personal visit.

Savasom tuk on Shatrunjay hill is known as Caumukha temple. It is a fine bile, being one of the largest and most complete, as a type of most of the larger temples here. It is composed of a garbhagrha, a gudhamandapa, śrńgara cokis and a colomnaded corridor surrounding the barbhagrha (Fig.13). It faces east. The temple shows how the builder put into effect the plan of the "four-faced" shrine (60) (caumukhī mandir)

The entire temple-complex stands on a jagatī raised fully 61 cms. above the level of the court, and 17.38 ms. wide by 20.43 ms. in length, but the front of the temple extends some distance beyond the end of this. A belt of flowers with eight petals adorns the jagatī.

The garbhagrha is square on plan and measures 7 ms. by 7 ms. The image of Adinatha enshrined inside it belongs to the caumukhi type. It is seated on the marble throne or simhasana with four columns at the

<sup>60.</sup> Brown Percy, <u>Indian Architecture</u> (Buddhist and Hindu period) p.134

corners. The simhasana is 61 cms. high and its each face has a central penal, eleborately carved and three of less breadth on each side., the nearer the centre always a little in advance of that outside it. The image is not well proportioned, each facing one of the doors of the shrine, whence the temple derives the name of Caumukha. The image is seated in the padmasana position. The shrine in the Hindu temples is always rather dark, being entered only by a single small dowr in front; Jaina temples, on the contracy, have very frequently several entrances to the shrine. In this instance as in that of most of the larger Caumukha temples, besides the door from antarala, there other large doors open out into perticoes on the platform a veranda being carried round this part of the building from one door to another. The door-sill of the eastern entrance is plain and the door-frame belongs to the trisakha type. The left and right jambs contain the figures of Gomukha Yaksa and Cakresvari Yaksinī respectively. (61) Four entrances are pierced through

<sup>61.</sup> Burgess J., <u>TS</u>, pp.20 f.

and one in front of the gudhamandapa.

The gudhamandapa is also square on plan. It occupies an area of 31.2 ms. by 31.2 ms. Twelve square pillars each r 41 cms. broad are raised in this appartment. These pillars are so arranged that omitting those at the corners, the remaining eight form a regular octagon, thus providing for the roofing of the dome in the usual Indian style, and, as in the temple of Vimal Sah on Mt. Abu, the cirular courses of the octagon. Behind each column, a pilaster projects 20 cms. from the wall leaving on aseile 81.28 cms. wide all round. Besides the principal entrance on the east, this hall has a door on each side opening out into a porch upon the olatform. Pillars of the hall are of the bhadraka type and are without capitals. Their bases are of the bhadraka type. Twelve niches are pierced in the wall (two niches on both sides of each entrance). The gudhamandapa is covered with the dome. The outer wall of the gudhamandapa is adorned with the jangha (Fig. 83).

The porches in east, north and south are projected a little beyond the veranda and are aporoached by five steps each. They are carried up to the too of the next storey in which they have a balcony window on each of the exposed sides - the balconies being each supported by four brackets. The balconies are surmounted by domes and the upper storeys of the porches are covered by samvarnas. The walls of the porticoes are adorned with the belt of lozenges, flowers with eight petals and chequer designs. Open sides of the porches are arched. There is a cell on either side of the borch on the east, one enshrining an image of Cakresvari yaksini and the other, one of Gaumukha yaksa. The north porch contains a stair leading to the upper storey of the sikhara.

The walls of the shrine, having to support the sikhara, are very thick and contain dells or chapels opening from the veranda; thus the doors into the shrine stand back into the wall. There are ten cells of various sizes. Those at the corners open on two sides. The veranda 1.10 m.wide surrounding the north-

west and south-west corners (Fig.84-85) of the sanctum have each seven small ornamental domes and seven pillars. Thus the verandas contain fourteen founteen domes and pillars in all.

The pillars that support the veranda deserve notice: they are of general form every where prevalent here - square columns, to the side of which we might suppose very thin pilasters of about three - fifth the breadth had been applied. It means each side of the pillars is projected. The shafts are exquisitely ornamented with flower pattern each different from its fellow. (62)

The arrangement of pillars and pilasters of the cella, the mandapa and the porches deserve notice.

Four columns at the corners of the <u>simhāsana</u> of the image inside the cella correspond to eight pilasters against the walls, and it deserves remark that the distance between the columns in the cella corresponds with that between the central pairs in the mandapa

<sup>62. &</sup>lt;u>Ibid.</u>, '

whilst the pilasters are in the line with the side rows of columns in the mandapa and again the pillars of the three porches correspond to the central pillars inside. Architecturally this arrangement is unique.

Above the garbhagrha rises the sikhara (Fig.82) to a height of 29.27 ms. from the level of the pavement. The curviliner sikhara is clustered by two rows of urusrigas in each side. (63) Three In front of the lowermost urusrigas is the sukanāsa in each side. Three figures of lions adorn the top of each sukanāsa. Inside the upper storey of the spire are other eight marble images of Ādinātha. This part of the sikhara appears to have been comparatively recoated with plaster at least if not extensively renewed.

All the lower portions of the west end of this building have an older appearance and are of more elaborate workmanship than the rest.

<sup>63.</sup> Observed during personal visit.

The detailed description of the building shows that it is impressive for its sizes as well as its architectural form.

### B. ANEKAYĀTANA

The temples belonging to the <u>anekayatana</u> type are divided into two classes (a) Tryayatana and (b) pancayatana.

#### (a) <u>Tryayatana</u>

Some Jaina temples consist of three garbhagrhas in juxtaposition and they are attached to a common sabhamandapa or gudhamandapa. There are four subtypes of this class.

Temple consisting of three garbhagrhas and a sabhamandapa

There is one example belonging to this class.

The Pundarika Swami temple, Shatrunjay (1618 A.D.)

The temple is constructed beside the entrance to Caumukhi temple on Shatrunjay hill. It faces west and consists of three garbhagrhas and a sabhamandapa. (64) The cellas consist of three bays each with

a separate door-frame. The lintel of the central doorway is ornate and is carved with the figures of Gandharvas holding garlands of flowers in their hand. An image of Pundarīka (65) flanked by two camaradhārīs is carved on the lalāta. The remaining two garbhadvaras are plain. The central garbhagrha enshrines the image of Pundarīka swāmī. On the pedestal of the image a lotus with eight petals is carved.

The sabhamandapa measures 6.95 ms. by 5.90 ms. It is entered through a flight of three steps to north as well as to south. The southern side is closed by a wall with niches, while the northen side is open. The pillars of the nave are arranged in a square order and above them the dome is raised. Three bays of the cella are also roofed with three domes.

<sup>64.</sup> The architectural description is based on personal observation.

<sup>65.</sup> Pundarīka is a Ganāchara of Adinatha.
He is said to have meditated on this hill
and achieved salvation with five crore munis

4/ on Caitrīpūrnimā.

2) Temples consisting of garbhagrha and gudhamandapas

The noticeable examples of this class are as follows:

The Cintamani Parsvanatha temple, Khambhat

#### (1587-88 A.D.)

This temple is composed of two components three garbhagrhas and a common gudhamandaba. As regards the orientation the temple faces west. There are two entrances - in north and west, among them the northern one is the main entrance. (66)

Three sanctums stand in a row. The central sanctum enshrines the image of mulanayaka - Parsvanatha, while the sanctums in north and south contain the images of Parsyanatha and Adinatha respectively. The image of the mulanayaka is of the pancatirthi type. The door-frame of the central sanctum is profusely decorated. It consists of two sets and belongs to pañcasakha type. In the first set of the door-frame

<sup>66.</sup> The description is made on the basis of fieldwork.

bands of patrasakha and simhasakha are decorated with the figures of musicians: the gandharva sakha and khalva sakha are decorated with flowers. The rupastambha is plain. In the second set of the door-frame the rupastambha is decorated with the figures of eight Tirthankaras in spired or domed small shrines, while the decorations on the other sakhas are similar to those of the first set. Figures of eight mangals (holy symbols) and Tirthankaras are carved on the lintel of the second door-frame.

The gudhamandapa measures 9.10 ms. by 7.8 ms. internally. The central part of the mandapa contains four wooden pillars. The bases of the pillars are square in shape. The octagonal frame of architraves above the pillars carries the sixteen-sided parapet on which the dome is raised. The parapet contains four windows in cardinal directions. The roof above the aisles is of the samatala type. The brackets of the pillars are decorated with female figures. The walls of the mandapa are painted. These paintings represent varied subjects like \$ri Astāpadajī Mahā-

tīrtha, life of King Pāla, Rājagṛhī tīrtha

(Pana Pahad), Śri Ābujī Mahātīrtha, Śrī Pāvāpurī

Mahātīrtha, Śrī Siddhācalajī Mahātīrtha, Śri Samet

Śikhara, Śri Giranār Mahātīrtha, etc. A wooden

passage connects the western entrance and a corridor.

Two flights of steps on the two sides of the corridor lead us to the cellar.

The cellar contains Sthambhana Pārsvanātha temple. This temple comprises three cellas and a closed hall. The cellas are built in a straight row. The image of Sthambhana Pārsvanātha with seven hoods of snake is installed inside the central garbhagrha. The image has parikara. The door-frames of all the cellas are of the trisākhā type and plain.

The most striking feature of the temple is its astyler mandapa roofed with a slightly apsidal ceiling. It measures 7.75 ms. by 7 ms. Six pilasters of the wall in north and south make five niches. The niches are endowed with an arch each and figures of hamsas, lions and an elephant adorn them. The arches in south are filled with plaster but the niches are surmounted

with plain udgama - pediments. The eastern wall contains four niches; among them two have plain toranas. There are two windows aside the entrance in the west.

# Samalājī Pārsvanātha temole, Ahmedabad (1596-97 A.D.)

This temple is built in the form of a house. It is a two - storeyed building and contains two components - three garbhagrhas and a dudhamandapa. It faces west. (67)

Three garbhagrhas lie in an axial line. The central cella enshrines an image of Samala Parsvanatha with parikara. The images of Ādīsvara and Sīmandhara swāmī are installed in the northern and southern cellas respectively. These three images are enshrined on the platforms adjoining the eastern wall. Each side-wall of the sanctum contains a window. The cellas are covered with a samatala ceiling surmounted by a roof slopping on two sides.

<sup>67.</sup> This temple is hardly noticed in any published work on architecture. The description is made on the basis of personal visit.

In front of the adytums is streched a gudhamandapa. The side-walls of the mandapa each contain: two
windows. The plain samatals ceiling of the mandapa is
supported on four free-standing pillars, four pilasters and four quarter- pillars. The centre of the
mandapa contains four pillars. A square grilled wooden
frame rests upon these pillars. This arrangement is
for ventilation. The brackets of the pillars are exquisitely carved. Each pillar has three brackets. One of
the brackets is ornamented with a female figure playing
a drum. The brackets represent the figures of lions,
peacockes, horse-riders, elephant-riders, musicians,
camara-dharakas etc. A staircase is raised in north
for going to the upper storey.

The first floor follows the ground floor in plan. It is approached by a staircase in north. The mulana-yaka is Amīzarā Pārsvanātha and his image is installed in the central sanctum. This image belongs to the pancatīrthi type. In the parikara other four Tīrth-ankaras stand the Kāyotsarga position. The images of Ajitnātha and Cintāmani Pārsvanātha are enshrined in

northern and southern cellas respectively.

Four free-standing pillars stand in the centre of the mandapa. The grilled wooden frame rests upon them. The inner sides of the frame are carved with floral designs. Two pillars in front of the cella are tapering and oblong in shape, while the two other pillars are square in shape. The figures of female musicians adorn the brackets. Two windows are pierced in the northern wall and one in the southern wall. The band of wooden figures of musicians, facing the cella is arranged in the architrave upon the oblong pillars. In the centre of the band is an image of the Tirthankara. Two ends of the bands are ornamented with the figures of elephants. All the figures of the band except that of the Tirthankara in the centre were with rotating contrivance but at present they are not working.

In the western wall is pierced a door, which leads to a lobby.

The entrance of the temple is in west. It is approached by two staircases containing seven flights each. The door-frame is decorated with two bands of

creepers. Two dvarapalas are carved on both sides of the door.

Six todlas (struts) supporting the upper lobby are elaborately carved. These todlas are decorated with figures of women playing hautboy, elephants, elephant-riders, worksippers, etc. The todlas at two ends are doubled. Two windows of the ground-floor pierced in the facade are crowned with pediments. The pediments contains figures of Tirthankaras, worshippers and parrots.

3) Temple consisting of three garbhagrhas, a gudhamandapa and three cokis

There is one noticeable example of this type.

The Adinatha temple, Motikhakhar (1600-1601 A.D.)

The entire temple-complex measures 11.2 ms.

by 6.9 ms. externally. It contains three garbhagrhas in a row, a common gudhamandapa and three cokis.

The main entrance is to north. The door-frame of each garbhagrha is of trisākhā type. The image of Adinatha is installed in the central cell. The

Vasupujya and Parsvanatha respectively. The gudhamandapa measures 5.60 ms. by 5.60 ms. internally.

The four pillars stand in the central portion of the
mandapa. The nave measures 2.90 ms. by 2.90 ms. The
dome above the nave is supported by four pillars.

Cokis are also covered with domes. The garbhagrhas are
covered with sikharas. The central sikhara is higher
than the others. The pitha of the temple consists of
one bhitta, a jadyakumbha and karnika. (68)

4) Temple consisting of three garbhagrhas, an antarala, a gudhamandapa and cokis

The noticeable example of this class is as follows:

The Adinatha temple, Bhavnagar (1735-36 A.D.)

The temple faces east and consists of three garbhagrhas in a row, an antarala, a gudhamandapa and three cokis. (69) (Fig.86), The entire temple complex stands on 1.4 ms. high jagati. Its pitha

<sup>68.</sup> The description is made on the basis of field work.

<sup>69.</sup> The description is made on the basis of fieldwork.

belongs to the kani type. The pancatirthi image of Adinatha is enshrined inside the central gurbhagrha. The image of Cakresvari is displayed on the front face of the pedestal. The gudhaman dapa contains eight pillars and they are in an octagonal arrangement. Above the oillars are two frames of architraves: the lower is sixteen-sided while the upper is octagonal, which supports the domical ceiling. This ceiling is adorned with two bands of figurines. The lower band contains female figures playing musical instruments, while the upper band contains figures of winged mymphs. The central part of the ceiling is decorated with the lotus design. The mandapa measures 6.25 ms. by 5.85 ms. internally.

The sanctums are covered with three curvilinear sikharas clustered with urusrigas. The sukanāsa in front of the central sikhara is topped with the figure of lions in north and south and that of an elephant in east, while the side sukanāsas are topped with the figures of three lions each facing east, north and south.

The mandapa and cokis are covered with domes.

# b) Pancayatana

There is one example belonging to this class.

Laksmī Nārāyana temple, Derol (16th Century A.D.)

This temple is situated at Derol (Ta. Khedbrahma, Dist. Sabarkantha). It is the only known example of the pacayatana type (Fig.87) built during the Mughal Period. The main shrine and two subordinate shrines at Back face east, while the two subordinate shrines in front face each other. The main temple consists of a garbhagrha, an antarala, a gudhamandapa a coki and a sabhamandapa. (70) In front of the temple stand two pillars of the kirtitorana (Fig.94).

The entire temple-complex rests upon 1 m. high jagati. The central part of the jagati in south contains the flight of steps, but the main way to ascend the jagati should be at east. Once the borders of the jagati contained a running row of the Kaksasanas attached with it. Some parts of the

<sup>70.</sup> The description is made on the basis of personal visit

kaksasanas are extant at present. In canonical works it is not prescribed to have kaksasana attached with jagatī.

The pitha of the temple belongs to karnika type.

It has three parts: two bhittas, a jadyakumbha and a karnika.

The garbhagrha measures 1.75 m. by 1.40 m. internally. Its roof is made of slabs arranged in a diagonal order. The images of the divine couple of Laksmī-Nārāyana of black stone is enshrined upon a small platform attached to the western wall of the garbhagran. The garbhadvara measures 1.70 m. by 1.10 m.

It contains a single sākhā.

The <u>antarāla</u> occupies the area of 1.70 m. by 65 cms. The side walls of the <u>antarāla</u> contain one niche each. The niches are very small and they are quite nominal, enshrining no images.

In front of the antarala streches the gudhamandapa. It measures 5.70 ms. by 5.70 ms. The lateral and front sides of the mandapa are projected. The mandapa

(with projected parts) contains 20 pillars. Twelve pillars stand in the nave and they are arranged in an octagon. Two single pillars in the back and two others in front are replaced by as of pillars, arranged in a row in juxtaposition. In this way they are 12 in all. Four pillars stand at 4 corners of the mandaba and projected parts contain two billars each. The domical ceiling of the mandapa rests upon two frames of different shapes. The lower frame is octagonal, while the upper frame is sixteen-sided. The inner face of the octagonal frame is decorated with lozenges while the sixteen-sided frame is adorned with a frieze of kirtimukhas. The domical ceiling consists of seven circular tiers which are plain, devoid of ornamentation. Centrally there is a small and plain padmasila of two tiers. The kaksasana runs round inside along the walls of the gudhamandapa. The lateral projected parts of the mandapa are covered with slabs up to the height of the kaksasana and they contain openings facing the mandapa. The mandapa is enclosed with walls upon the kaksasana. Some-where

the enclosing walls are latticed (Figs.91,93) and it contains the figures of Kṛṣṇa demolishing Kaṁṣa, Gaṇeśa, VeṇuGopāla, Kāliyamardana etc. A geometrical design the flower-creeper design, nandyavarta, lozen-ges and battlements are carved in the lattice work. All figures and designs are of the boxed type. The boxes containing the geometrical and floral designs are carved across, while the boxes containing the figures are carved from the outline of the figures. The southerwall contains a window topped with cusp arch. (Fig.91).

The projected part of the gudhamandapa in east is closed on lateral sides with walls. This part occupies the area of 2.70 ms. by 1.70 m. It contains a door measuring 2.10 ms. by 65 cms. The dvarašakha of the door belong to the trišakha type. On the lalatabimba the figure of Ganesa is represented. On two lateral sides of this projected part are two platforms of 2.80 ms. by 2 ms. These platforms have kaksāsanas on back sides and lateral sides. In front

of the platform is a coki covered with a dome.

The sabhamandapa measures 5.80 ms. by 5.40 ms. and contains 20 pillars. (Fig. 93) In plan it has an octagonal nave with two adjoining pillars at each cardinal direction, supporting a shallow dome. Four pillars stand in 4 corners of the mandapa. Pillars are of two varieties. In the first variety they stand on an octagonal base with a triangular design. Their lower, central and upper parts are octagonal, sixteensided and circular respectively. The circular parts are decorated with the motif of kirtimukhas. Above the circular parts hiragrahakas which carry ucchalakas. Pillars on 4 corners and the outer pillars on each cardinal direction of the mandapa belong to this class. The pillars belonging to the second category contain seven parts, from bottom to top. The first part consists of the base in vase-shape. From the mouth of the vase the leaves are coming out. The second and third parts are octagonal. The fourth and fifth parts are sixteen-sided. The sixth part is circular and is decorated with the motif of chain and bell.

The seventh part consists of a capital in round shape.

The inner pillars at each cardinal direction of the mandapa are of this type.

The semi-circular ceiling of the sabhamandapa rests upon two frames. The lower frame is octagonal and plain, while the upper frame is sixteen sided and is decorated with the frieze of flowers with four petals. The rim of the semi-circular ceiling is decorated with chequer design. The chequers are arranged in such a way that they make a crufciform. The ceiling consists of seven circular rings.

In plan the main shrine is of the pancarathi type.

The projections of bhadra measure 1.50 m. each

pratiratha 45 cms. and each karna 56 cms. The bhadragavaksas in west, north and south contain the figures

of Balarama, Visnu and Varahavatara respectively.

The garbhagrha of the main shrine is covered with sikhara (Fig. 88). It consists of a mulamanjari, eight uromanjaris and four srngikas. The mulamanjari is crowned with amalaka and kalasa.

The four subordinate shrines stand in four corners. Each shrine consists of a garbhagrha and a coki, covered with a sikhara and a dome respectively. Each garbhagrha measures 1.45 m. by 1 m. internally. Externally the shrine containing the garbhagrha and coki measures 4 ms. by 2.30 ms. The sikhara of each shrine consists of a mulamanjari, eight uromanjaris and srngikas. In plan all subordinate shrines follow the pancarathi plan. The projection of the bhadra is flanked with pratirathas and karnas.

The shrine in SE (Fig.89) enshrines the image of Ganesa. The shrine in SW contains the a huge human face carved from wood. Local people worship this face as Ilavīra. The shrine in NW is empty at present.

The coki of this shrine is in dilapidated condition (Fig.90). The shrine in NE is dedicated to Hanuman.

In front of sabhamandapa stand two pillars of a kirtitorana; stylistically it is earlier than the temple itself (Fig.94). The original pediment belonging to this Kirtitorana is extinct and simple constituction is raised above the pillars. The extant parts

of the torana are pithikas and stambhadandas. Both the stambhadandas of the pillars are ornamented with niched figures in cardinal directions. The figures on the southern pillar are Visnu, Ganesa, Varahavatara and Siva, while those on the northern pillar are of Visnu, Nrsimhavata/etc. The circular band over the niches is ornamented with eight different figures of Visnu.

# C. TEMPIE COMPLEXES WITH DEVAKULIKAS AND FOR NICHES

# a) Temples having devakulikas

Some Jaina temples consist of <u>devakulikās</u>.

Generally the number of <u>devakulikās</u> is 52 and in this way they belong to the bavanajinālaya type. The <u>mūla</u>prāsāda is of two sub-types in this class (i) Ekāyatana and (îì)Anekāyatama.

# i) Ekayatana

The Seth Rayasisah Derasar, Jamnagar (1592 A.D.)

Locally this temple is known as Corīwālum Derāsar or fantinātha Derāsar. This temple-complex contains two temples.: (1) The Santinatha temple and (2) The

Sambhavanatha temple (71) (Fig.95).

# (1) The Santinatha temple:

This temple is of the <u>bavan Jinālaya</u> type. The <u>mulaprāsāda</u> is composed of a garbhagrha, an antarāla, two mandapas and a <u>coki</u>. It faces east.

The sanctum is cruciform externally with a projection on each side and square internally. The image of Santinatha seated on a pedestal is enshrined inside the sanctum. The door-frame of the cella is of trisakha variety. The udumbara shows a cemi-circular projection carved with stemmed lotus in the centre and a projection of Kirtimukhas on each side of it flanking it on either side.

The vestibule is a plain oblong compartment of the normal type.

In front of the vestibule are two gudhamandaoas.

Originally they seem to be a gudhamandaoa and a sabhamandaoa but during the later period the sabhamandaoa was transformed into a gudhamandaoa. Therefore at

<sup>71.</sup> Architectural description of both temples is based on field work.

present the temple contains two gudhamandapas of trirathi type. and they are joined. The closed halls have an octagonal arrangement of pillars. Each mandapa contains eight pillars. They are entered through a coki in east.

Surrounding the courtyard are <u>devakulikās</u>. They are approached from the courtyard by a flight of steps cut across the wide platform on which they are perched. In front of the <u>devakulikās</u> is a corridor with colonnade. The arrangement of the <u>devakulikās</u> is as follows:

- 8 <u>devakulikās</u> in east ( 4 devakulikās at eitherside of the entrance.)
- 34 <u>devakulikās</u> in north and south, (17 on either side)
- 9 <u>devakulikās</u> in west
- 1 <u>mulaprasada</u>.

52



The order of the arrangement of the <u>devakulikas</u> follows the olan as prescribed by Thakkar Feru. (72)

The arrangement of the <u>devakulikas</u> in the back row

<sup>72.</sup> Thakkar Feru, Vāstusāra - Prkasana, 3

But between the three <u>devakulikās</u> in each corner the platform is projected out side and the projected part contains two <u>devakulikās</u> in corners and a small <u>caumukhi</u> temple dedicated to Adīsvara in the centre. Including this <u>caumukhi</u> temple there are nine <u>devakulikās</u> in the back row. Architecturally this arrangement is noteworthy. The caumukhi temple is surmounted with <u>Samvarnā</u>, which is composed of horizontal tiers, deminishing as they ascend and topped by a ghantā. Its ridges contain the figures of two lions and an elephant each.

The garbhagrha is roofed with the curvilinear sikhara clustered by three rows of urusrngas. The sikhara is complete with neck, amalasaraka and a pitcher-finial. The mandapas and cokis are covered w with domes. The devakulikas are covered with sikharas.

# (21) The Sambhavanātha temple

This temple is situated in front of the Santinatha temple. The temple belongs to caumukhi type.

The Santinatha temple and this temple are connected

with an interlinking passage. Besides the passage there are two closed mandapas with eight pillars at each in an octagon arrangement and they are covered with domes.

The caumukhi image of Sambhavanatha is installed inside the garbhagrha. The door-frame of the cella is of the trisakha type. In front of the cella hangs a a hindolaka type of torana. The sabhamandapa in front of the cella contains eight pillars and they have an octagonal arrangement. Ucchalakas are raised upon the pillars and the domical ceiling is supported upon ucchalakas. Bays between ucchalakas are closed. Four small deris stand on the four corners of the temple. The mandapa is a two-storeyed construction.

#/ Srngaracokis are in west, north and south. The mandapa and cokis are covered with domes.

The temple is approached through an entrance in north. It has a flight of steps to ascend.

The shrine is covered with a curviliner spire with

śukanāsas on four sides. The śukanāsas are topped
with the figures of lions facing three directions.
The Dharmanātha Derāsar, Kavi (1598 A.D.)

Locally this temple is known as Vahunum Derasar. In the inscription it is named 'Ratantilaka'. The component parts of the temple are: a garbhagrha, an antarala, a gudhamandapa and cokis. It faces east. Its area is 48.2 ms. by 19.1. ms. and it is 12.19 ms. high. (73)

The garbhagrha occupies the area of 4.26 ms.by

3.65 ms. Inside it the image of Dharmanatha is instaalled. It is of the pancarathi type. The platform on
which the image is installed has two straircases with
four steps each, at two ends. The vitana of the
garbhagrha consists of simple concentrating courses.

<sup>73.</sup> BG Vol.V, p.567;

JTSS, Vol.I, Pt.I, p.22;

Muni Vishal Vijayaji, Kavi-Gandhar-Zagadia, pp.5 ff.;

Sompura K.F., STG, p.226;

Shastri H.G., op.cit., pp.428 f.

The garbhadvara is 1.82 m. hight and 91.44 cms. wide.

It belongs to the trisakha variety. The lower parts

of the jambs contain the figures. (74)

The <u>antarala</u> is rectangular in shape. There are two spired niches. The right niche contains the inscription about the temple.

The central part of the gudhamandapa contains eight pillars in an octagonal arrangement. The squinches are constructed in four corners. Two niches topped with udgama in the left and the right side of the wall of the antarala contain the figures of Sankhesvara, Parsvanatha and Cintamani parsvanatha respectively. The semi-circular ceiling of the gudhamandapa is raised on the octagonal frame of architraves. The mandapa is covered with samvarna. Each ridge of the samvarna contains the row of figures of lions. The mandapa is triratha in plan. The part of the bhittas above the karnika in plan is burried in the ground on account of flooring, but the karnika is

<sup>74.</sup> Observed during the personal visit.

the karnika. The upper course is decorated with the row of the singikas. (75)

There are three srigara cokis in north, south and east. Among them the eastern one is main (Fig.99)

The upper parts of the free-standing pillars of this coki are ornamented with the sculptures of camara—

dharinis. The upper storey of the coki is with kaks—

asana and is covered with the dome. (76)

The sanctum is roofed by a curvilinear sikhara (Fig.96). The sikhara is complete with neck, amalaka and the pitcher finial. It is clustered by four rows of urusrigas. In all there are eight pratyaigas in the sikhara. The sikhara itself has navanāsikās. Three rathikāgavāksas are in north, south and west. Below the southern rathikāgavāksa there is a beautiful figure of a dancing peacock. This gavāksa contains the sculpture of a Tīrthankara. The northern gavāksa has a figure of a goddess seated on a lion,

<sup>75.</sup> Description is made on the basis of personal visit.

while the western gavaksa is empty. (77)

In front of the main sikhara is a sukanāsa which is topoed by a figure of a seated lion. (76)

The rows of the devakulikas are surrounding the courtyard (Figs. 96-97). The northern and southern entrances of the cokis are joined to the bhamati with the passage. In all there are 51 devakulikas in the bhamati. The northern and the southern rows contain 15 devakulikas each; the western row has 10 and the eastern row has ll devakulikas. Thus including the mulaprasada this temple belongs to bavanjinalaya type. The central devakulikas in the northern and the southern rows are bigger in size than the other devakulikas. These two devakulikas are bhadraprasadas Devakulika No. 51 is situated in the upper storey of the passage leading to the courtyard of the temple. (79) As regards to number the devakulikas follow the canon as indicated in vasusuraprakarana (80)

<sup>76-78</sup> Description is made on the basis of personal Fisit.

<sup>79.</sup> Description is made on the basis of personal visit.

Huge brackets are raised in the courtyard in front of the corridors in east, west and south. Thus the eastern and western corridors each contain 7 brackets, while the southern corridor contains 12 brackets.

The entrance of the enclosure is in east (Fig. 98). An octagonal structure like a bastion stands in the centre of the eastern encloser. (82) The entrance is pierced in the middle of this structure. A passage leading to the courtyard also passes through this structure. The pitha of the structure contains bhittas which are ornamented with lozenges. The figure of Ganesa is displayed on the lintel of the door of the entrance. The figures of camaradharakas and elephantriders are beside it. The niches in the bastion contain the figures of Tirthankaras. In one of the niches is a four-armed goddess seated on the lion. In the left hands she holds trisula and aksamālā and in the right

<sup>80.</sup> Thakkar Ferm, Vastusara Prakasana, 3 81-82. Observed during the personal visit.

hands a sword and the mutilated head of a man. The second entrance stands where the passage ends. The upper part of this entrance is arched. From this entrance one can enter the courtyard after ascending seven steps. (83)

# Cintamani Parsvanatha temple, Ahmedabad

(about middle of 17th Cent. A.D.)

This temple is Saraspur area at Ahmedabad is now no more. An eleporate account of the same has been strangely enough, preserved in the work of the German traveller Albert de Mandelslo who visited Ahmedabad in 1638, i.e., within twelve years of the completion of the famous temple. He informs us that it was without dispute one of the noblest structures that could be seen in this city and adds that it was at the time of his visit new. (84) The founder of the temple Shāntidās was living in his time. According to his description, the temple stood in the centre

<sup>83.</sup> Description is made on the basis of personal visit.

of a large court which was enclosed by a high stone wall. At its entrance there stood two elephants of black marble in life size, and upon one of them was olaced the effigy of the builder. The temple bhilding was vaulted and its walls adorned with human and animal figures. About it were the usual cloisters with cells each containing a marble statue, in white or black, representing the Tirthankaras of the Jaina pantheon, though Mandelslo, like many others thought them to be images of women nacked, sitting cross-legged !

French traveller M. Tavernier has also described this temple. (85) The exterrior parts of the temple were embellished with mosaic work mostly made of a gate of various colours imported from Cambay(Khambhat)

<sup>84.</sup> Davies J. (Transl.), <u>Mandelslo's Travels</u>
into the East Indies, p.30

Commissariat M.S., <u>Mandelslo's Travels in</u>
Western India, pp.23 ff.

<sup>85.</sup> J.B.Tavernier, <u>Travels in India</u>, Ed.by Ball, I, p.72

Commissariat M.S., <u>Studies in the History of</u>
<u>Gujarat</u>, p.57

The Cintamani Prasasti also describes the temple. (86)

On the arches of the temple there were statues of female, resembling celestial nymps, while at the door of the temple there was the Packapatra for protection. The lofty steps of the temple indicated the way for the heavenward march of the devotees.

There were six halls in the temple called Meghanada, Sirhanada, Suryanada, Rangarama, Khela and Gudhagotra. It had two turrets, four square temples around and four underground shrines with idols of the Jina.

Maganalal Vakhatchand described this temple in Amadavad no Itihas. (87) This temple resembled the Hathisinh temple in north of the Delhi gate in city. This temple faced north. Many of its stones and materian

<sup>86.</sup> Commissariat M.S., Studies in the History of Gujarat, Appendix B, p.62

<sup>87.</sup> Maganlal Vakhatchand, Amadavad no Itihas,

als have been carted away and employed to build other structures. Three images of this temple are enshrined in the alter of Adisvara temple in Zaveri-vad and the images of the Mulanayaka installed in the Surajamal temple in Zaverivad.

The architectural form of the temple and number of the <u>devakulikas</u> are lost to oblivion.

Parsvanatha temple, Shankheshvar

The Old temple (about 1595-96 A.D.)

The old temple of Parsvanatha at Shankheshvar is in a ruined condition to a large extent. The temple proper has entirely disappeared probably during the last century. However the devakulikas surrounding the courtyard are extant. It seems that the temple faced west. The component parts of the temple were three: a garbhagrha, a gudhamandapa a sabhamandapa and devakulikas (Fig.14). It belonged to Bavan Jinalaya type. (88) Burgess and Cousens described it in "Architectural Antiquities of Northemn

<sup>88.</sup> Muniraj Shri Jayant Vijayaji, <u>'Sankhersvara</u>

<u>Mahatirtha</u>, pp.83 ff

Gujarat"as follows: (89)

"This temple was surrounded by cell-shrines (Figs. 100, 101) built of bricks. The encloser measurers over 135 feet (89-A) in length by 102 feet (89-B) in breadth and inside between the fronts of the cells about 121 feet (89-C) by 70 feet (89-D). Two larger shrines project out from each of the enclosing side walls, and one from the end opposite to the main entrance. This last occupies the space of three cells and from the right side of it to the corner about four cells have been broken down. On the court the continuation of the billars of the bortico is broken; otherwise it runs round the guadrangle. Exclusive of very narrow closet on each side, the number of cells is 46 in line and five larger ones stand back and are properly temples- (Fig.14) Inclusive of the principal shrine there are thus favourite 52 in all.

<sup>89.</sup> Burgess J & Consens: H, Architectural Antiquities of Northern Gujarat,
p.95, pls. LXXIV, LXXV,
LXXVB

<sup>39-</sup>A 31.3 ms. 89-B 30.6 ms. 89-C 38 ms.

"The brick-work is similar to that of the temple at Sarotra and is very carefully put together, the bricks being moulded and burnt in one piece. This work has been covered with fine plaster, cut whilst wet into the most delicate geometrical patterns, (Figs. 15, 102, 103). But all this has suffered grievously from the weather, the greater part having peeted off."

#### The new temple (about 1003-04 A.D.)

The new temple of Parsvanatha faces east and it consists of three garbhagrhas, a gudhamandapa, a tri-coki, two śrngaracokis, two sabhamandapas a sat-coki and devakulikas. (90) (Fig. 104)

Three garbhagrhas stand in an axial line, facing west. In the central shrine the image of Srī Sankhesvara Pārsvanātha is installed. The image is with a beautiful pancatirthi parikara. The carbhadvara is of the trisakha type. At present the shrine does not contain the udumbara, but it is represented in mosaic work (91)

<sup>69-</sup>D 21.3 ms.

<sup>90.</sup> Munirajshri Jayant Vijayaji, op.cit., pp.94 ff. 91. Observed during the personal visit.

Two shrines in right and left are adjoining the central shrine and contain the images of Bhidabhanjana Parsvanatha and Ajitanatha respectively. Partition walls separate these two shrines from the central shrine. In front of these two shrines stand two srngara cokis of the gudhamandapa. The platforms of the  $\underline{\operatorname{cokis}}$  are extended up to the side-shrines. Each platform contains four pillars; among them two pillars belong to the cokis. The sanctums are surmounted by curvilinear sikharas (Fig. 106). The central sikhara is a bit loftier than the other two sikharas. They are clustered with urusrigas. The crowning ornaments of the sikharas are amalakas, kalasas and andakas. In front of the central sikhara is a sukanasa which is crowned with the figure of a seated lion. Each sikhara contains rathika-gavksas in east, north and south. They are surmounted with pediments and figures of seated lions. (92)

In fromt of the central shrine streches the gudhamandapa. The domical ceiling of the mandapa is raised above the octagonal drum. Four windows are pierced in the drum in main direction. The mandapa

is covered with a stepped pyramical roof consisting of seven octagonal tiers: (Fig.106). The top of the roof is crowned with an <u>āmalaka</u>. (93)

The singara cokis of the gudhamandapa in north and south are square in plan and are covered with domical ceilings. The floors of cokis and the adjoining shrines are common. The roofs connect borth cokis #/ with bhadraprasadas/of the same directions. (94)

In front of the tricoki two sabhamandaoas are axially streched in the east joining each other (Fig.-105). Each mandapa contains 12 billars making a rectangular nave. The four billars are common to the first sabhamandapa. The domical ceiling of this mandapa consists of ten concentric tiers, each projecting in over the one below. The lower five tiers are decorated with luma designs, while the upper five tiers are ornamented with gajatālū designs. In the centre hangs a padmašilā. Eight brackets of the ceiling are decorated with female figures blaying musical instruments. This mandapa is covered with a samvarnā (Fig.105, 106). Four figures of elephants appear in main directions.

ons of the lower most tiers. The northern and the southern ridges contain five figures of lions each. The eastern ridge contains the figures of a lion, a worshipper, an elephant-rider, a horse-rider and a monkey. The second sabhamandapa is covered with a simple dome. The tricoki and two sabhamandapas stand upon a single platform. (95)

Surrounding the courtyard are <u>devakulikās</u> (Fig.107). They are approached from the countyard by a flight of steps cut across the wide platform on which they are perched. In front of the <u>devakulikās</u> streched a corridor with the colonnade. In all the <u>devakulikās</u> number 55. Their arrangement is as follows. (96)

- 8 <u>devakulikās</u> in east (4 <u>devakulikās</u> at each side of the entrance)
- 36 <u>devakulikās</u> in north and sourth (18 <u>devaku-likās</u> at each side)
- ll <u>devakulikās</u> in west
- 55... Total devakulikās

<sup>92-94</sup> Description is made on the basis of personal visit.

<sup>95.</sup> Description is made on the basis of personal visit.

The devakulikas nos. 15, 28 and 41 in north, west and south respectively are of the bhadra-presada type. All the devakulikas are covered with sikharas, while the corridors are covered with domes. The sikharas above the bhadra gavaksas are taller than those of the other devakulikas but smaller than the sikharas of the mulaprasada. (97) The Prakaras behind the western and southern bhadra-prasadas are projected and follow the saptanasika plan. (98) The central projections contain one niche each. The western niche is topped with udgame and contains the figure of a standing dikpala Varuna with four arms (99) (Fig. 108) Stylistically it is earlier than the temple itself. On his head is a jatamukuta. The upper right hand holds pasa and the left hand holds ankusa, whide the lower left hand holds kumbha and the right hand is open, and a mark of srivasta is carvede on the palm. The vehicle of the Varmaa is makara. The southern niche is empty. The northern prakara was under alteration during personal visit. The parts of the remaining original

<sup>96.</sup> Observed during personal visit.

prakara are adorned with two courses. The upper course is of the chequer design and the lower course is of flowers with eight petals. (100)

The number of devakulikas raises a question to identify the category of the temple. Due to 55

devakulikas it can not be put in the <u>bavanjinalaya</u>

category. But it three <u>bhadra-prasadas</u> are not included in the list, there will be 52 <u>devakulikas</u>.

Of course, in the usual pattern the number of the <u>devakulikas</u> must be 51, as the <u>mulaprasada</u> along with the 51 <u>devakulikas</u> form the <u>Bavana Jinalaya</u>.

## b) Temples having niches

A few Jaina temples contain niches representing devakulikas. The number of the hiches are 24 or 51.

According to the number of niches the temples of this class are divided into two sub-types.

# (1) Temples having 24 niches

There are two examples of this class:

<sup>97- 100</sup> Observed during personal visit

# Śāntinātha Derāsar, Porbandar (1635 A.D.)

The temple, facing east, consists of four components - a garbhagrha, an antarala a sabhamandapa and tri-cokis.

An image of Santinatha is enshrined in the cella. The cella is roofed by a curvilinear sikhara composed of sixteen urusrigas. The vertical bands of miniature sikharas adorns the main sikharas (Fig. 109) The sanctum is of triratha type on plan. The pitha consists of a bhitta and jadyakumbha. The figures in the jangha are of low -relief type. Three rathika-gavaksas are in north, south and west.

The semi-circular ceiling of the sabhamandapa with sixteen female figures rests on eight pillars. In front of the sabhamandapa is a rectangular tricoki consisting of three bays. The sabhamandapa is covered with a dome.

In west lies domed caumukhī type temple dedicated to Śrī Muni Suvrataswāmī. The surrounding walls contain

24 niches. They are as follows: 6 in north, 8 in west and 10 in south. This plan of arrangement deviates from that prescribed by Thakkar Feru.

# Cintamani Parsvanatha temple, Surat (1645 A.D.)

The temple of Cintamani Parsvanatha in Shahpur area of Surat is a masterpiece of wood-carving of the 17th century A.D.(Fig.110) It faces north. Its components are garbhagrhas, a pradaksinabatha and a gudhamandabar (Fig.16). From out side it looks like a simple residential house. It contains an upper storey. (102)

The temple can be entered after crossing two successive entrances in front, then comes a narrow passage and again comes an entrance in the western wall. The pillars in the mandapa are profusely carved (Fig.112). The architraves above the pillars represent

<sup>101.</sup> The description is made on the basis of field - work.

<sup>102.</sup> Trivedi R.K.: Wood Carvings of Gujarat,
p.47
Smart Vasudev, Bharatanam Bhimtacitro
pp.89 f.f., Figs. 92-105

the epasodes from Jaina mythology. Pillars mos. 3,4,7
and 8 are arranged in such a way that they make a
square, while the pillars nos. 13,14,15 and 16 and
pillars nos. 19,20,21 and 22 make rectnagles. The
roofs above them are opened and filled with grills.

A dome is supported on the pillars nos, 14, 15, 20

# / and 21 (Fig.16). In SE corner of the mandapa there is
a cellar. (Fig.16). The mandapa has two entrances - one
in east and the second in west. The two niches in
east and west walls, contain the figures of Parsvanatha
and Sīmandhara Swāmī respectively.

Three cellas in south, facing north, are arranged axially. The central cella enshrines an image of cintamani Parsvanatha, while the other two cellas in right and left enshrine the images of Adisvara and Neminatha respectively. The door - frames of the cellas belong to the trisakha type. The door-frames look as if they are gold-plated. The front latticed screens of the cellas are elaborately carved. It is beautified with flower-creepers and figures of animals like elephants, horses and tigers painted in pleasing

red and golden colours. The pitha of the cellas is built of stone. The exterior walls of the cellas contain a row of 24 niches (Fig.111). The eastern and western walls each contains six niches, while the back-wall contains 12 niches. Around the shrine is a bhamatī or circumambulatory. Each end of the ambulatory contains the entrance. Its foof is built of bricks and lime.

The todlas or struts (Fig.112) on either side of of the door are shaped like it elephants holding a torana in their trucks. The oillars are artistically carved.

Entirely a wooden structure is supported on 29 pillars. The whole temple-complex is covered with the roof sloping on two laternal sides.

This temple is noticeable for the paintings depicted in it (Fig.17). The walls as well as the ceiling architraves and dome are painted depicting mythological stories and episodes in traditional stype.

Ehe depiction of Sati Subhadra, Sripala 
Mayanasundari caritra, the eppsédes from the life

of Rsabhadeva, the refutation of the pride of King

Dasarnabhadra, the birth celebration of Bhagavan on

Mt. Meru, episodes from the life of Neminatha Sama
vasarana, the forms of various gods and goddesses,

singers, musicians, the toops of the dancers, dik
kumārikās, flowers- creepers, etc. beatify the archi
traves above the pillars. (103)

The walls between the central shrine and the side-shrines contain the depiction of a camelrider, an airavata, an elephant-rider, horse-rider, female dancers, the laywomen (Śrāvikās) along with nuns, (sādhvīs) etc. from botton to top. (104)

## (2) Temples consisting of 51 niches

The remarkable examples of this class is as follows:

<sup>103-104.</sup> Smart Vasudev, Bharatanam Bhimtacitro, pp. 94 ff.

## Adinātha temple, Kavi (1592 A.D.)

Locally this temple is known as Sāsunm Derāsar.

It faces east and consists of a garbhagrha, an antarāla, a gūdhamandapa, cokis and devakulikās. The

temple-complex coveres the area of 27.4 ms. by

18.6 ms. (105)

The image of Adrnatha is enshrined on the platform constructed along with the western wall of the
garbhagrha, Four figures of other Tirthankaras are
carved in the parikara. Thus the image of the
mulanayaka belongs to pancatīrthi type. Two ends of
the platform (contain() four steps each. The garbhadvāra is of trisākhā type. The antarāla follows the
common plan. The side-walls of the antarāla contain
a niche each. Among them the right niche bears an
inscription. The gudhamandapa is square in plan. The

Muni Vishalvijayaji, <u>Kavi-Gandhar-Zaqadia</u>, op.7f; <u>JTSS</u>, Vol.I, pt.I, p.22; Sompura K.F., <u>STG</u>, p.226; Shastri H.G., op.cit., pp.426 f.

semi-circular roof above the mandaoa is raised on an octagonal frame of architraves, supported on eight pillars. The four squinches in the corners of mandapa also support the roof. Beside each side of the squinches a niche topped with udgama is pierced in the wall. The niches are devoid of figures. The mandapa is covered with a dome (Fig. 114). Three entrances are in east, north and south. In front of the entrances stand srigaracokis. The right-angled stair-case is raised near the northern coki, which leads to the terrace above the mandapa. The northern and the southern cokis are covered with a terrace each. The front two pillars of the eastern coki contain female figures. The female figure on the right pillar is a sukakanwa, while the female figures on the left pillar plays the tumbura. Both have worn sarees. The illka-toranas hang in three sides east, north and south of this coki. (106)

The eastern entrance of the mandapa is of the

<sup>106.</sup> Description is made on the basis of personal visit.

trisakha type. The top of the entrance is ornamented with udgama and two female figures with wings and holdingo the garlands of flowers. The mandapa is covered with a dome. (107)

The cella is covered with a curvilinear sikhara clustered by two rows of the urusrigas (Fig.113) The srigikas stand on the corners. In front of the sikhara stands the sukanasa. The figure of a seated lion adorns the top of sukanasa. (108)

The cella follows the pancamasika plan. It contains prominent niche-shrines on the cardinal off-sets which are devoid of figures.

The surrounding courtyard is enclosed with walls and it is entered through an entrance in north. The entrance is of the trisäkhā type. The jambs of the dvara has three niches each, which contain the figures of gods or Goddesses, seated in lalitasana. The figure The figure of Ganesa is carved on the lalatabimba of the lintel. Above the lintel there are two bands. The

<sup>107-108.</sup> Observed during the personal visit

upper band represents the figures of gods and goddesses, seated in <u>lalitasana</u>. The lower band represents the figures of Gandharvas. Stylistically the entrance seems to be older than the temple itself. (109)

In NE corner near the eastern wall two deris are constructed. The image of Adabadaji and a pair of the feet of Adisvara are enshrined inside them respectively. The back wall and the side-walls from the northern and the southern cokis contain 17 niches each surmounted with small sikharas. In all there are 51 niches and including the mulaprasada the temple belongs to the bavanjinalaya type. In front of the niches runs a corridor without colamnades, but the back-wall has no corridor. Due to the scarcity of space the praharas of the sikhara and the roof above the back-wall are connected with each other. The niches are devoid of sculptures. (110)

<sup>109-110</sup> Description is made on the basis of personal visit.

## D. DOMESTIC TEMPLES

Many Hindus also workhip images in their own houses. Generally such images for worshipping are kept on Simhāsanas with walls or screens or in caskets. In some cases they are installed in niches or in a miniature temple of wood. Kings or rich persons build small temples in the compound or complex of their residential buildings. Such temples are meant not for the public but only for their family—members. Neighbours or relatives are allowed to come for worshipping. The image—worship in the house is called 'devasevā'. Such image—worship also appears a called 'devasevā'. Such image—worship also appears a cong the Jainas. The Jainas developed this tradition since long and it resulted in domestic temples. Such domestic temples from a typical category of Jainas temples.

The activity to construct domestic temples commenced and progressed in Gujarat during the medieval period. This was perhaps done in response to the political and social situation of the Country under the perpetual danger of their demolishment by fanatic invaders. The gorgeous temple buildings were not safe duri-

ng the medieval period. For this reason an extremely simple temple was constructed. It was popularly known as a 'ghar derāsar' or domestic temple. Nothing could be seen from outside. For it was an humble edifice constructed within a rresidential place, which displayes no signs of religious character externally. The addition of shrines in underground cellars also is obviously due to the same reason.

The Domestic temple of the Jainas is a miniature temple connected with house hold worship. The temple, though owned and maintained privately, must be kept open to all. Such temples may follow the general code of temple-architecture. They may be made of wood with an upapitha and pitha or two bases and other component parts. (111)

One of the earliest dated ghar-derasars of Gujarat is Santinatha derasar in Maja Patel's Pole in Kalupur area at Ahmedabad. According to the stone-inscription, the temple was completed in V.S.1446

<sup>111.</sup> Ghosh A. (Ed.), Jain Art and Architecture, Vol. III, pp. 430 f.

(1389-90 A.D.) by Seth Somaji. (112)

The ghar-derasars built in Gujarat during the Mughal Period are as follows:

Temples of Santinatha and Adinatha in Dada Saheb
(115)

ni pole at Ahmedabad, temple of Santinatha at Bhilot

temple of Adination at Vadnagar, (116) temple of Vāsu
pūjya in Atarsumba, (117) temple of Kunthunātha in

Bamosana, (118) temple of Adinathaji at Palanpur, (119)

temple of Kalikund Pārsanātha in Surat (120) etc. belong

to the ghar -derāsar type.

<sup>112.</sup> Trivedi R.K. Wood Carving of Gujarat, p. 46; Ghosh A., op.cit., p. 431

<sup>113. &</sup>lt;u>Jain Tirtha Sarva Sangrah</u>, Vol.I, pt.l, Temple no.73 in table.

<sup>114.</sup> Ibid., temple no.74 in table

<sup>115.</sup> Ibid, temple no.908 in table

<sup>116.</sup> Ibid, temple no. 1070 in table

<sup>117.</sup> Ibid, temple no.1265 in table

<sup>118.</sup> Ibid., temple no. 1089 in table

<sup>119.</sup> Ibid., temple no. 721 in table

<sup>120. &</sup>lt;u>Ibid.</u>, temple no. 509 in table.

E. FRAGMANTARY TEMPLES (WITH EXTANT MANDAPA ONLY)

Vadi Parsvanatha temple, Patan (1596 A.D.)

The temple of Vadi Parsvanatha in Zaverivad at Patan was in existence at that place when Burgess and Cousens carried out their survey of architectural antiquities of Northern Gujarat in 1890 A.D.

The mandapa of the temple was constructed of wood and decorated with fine sculptural art. It was subsequently shifted to Metropolitan Museum, New York. (121) Burgess and Cousens have described this mandapa. (122)

It is covered by an eleborate and well-carved roof (Figs. 18,19, 117). It is in the form of a dome rising to the height of 3.43 ms. and 3.36 ms. in diameter. The roof is decorated in concentric circles, (Fig.18) with figures and bands of ornament, and has a lotus shaped pendant hanging from the apex. Eight

<sup>121.</sup> Trivedi R.K. Wood carving of Gujarat,

<sup>122.</sup> Burgess and Cousens, <u>Architectural Antiquities</u>
of Northern Gujarat, pp.49 ff.

large bracket figures are placed at equal intervals round the inside. These are female musicinans and dancers(Figs, 118,119) and between each pair of these is a seated male figure with two attendants. These are the asta-dikpalas and are arranged in the ceiling according to their corresponding quarters and each with his vahana carved below his seat. Under the dome and helping to support it are four balcony windows (Fig.115) projecting inwards from each side of the apartment which are very delicately worked (Figs. 115, 116). Lower still is a dado running round the four walls and carved with musincians and dancers in niches, with rows of geese and other ornamental carving below. The rossettes in the spaces between the brackets below the window-sills are rich and effective. All the carving designs and figures, in this wood-work are precisely the same as are found in stone. With Hindu workman, whatever was practiable in stone seems to have been regarded as equally so in wood vice verse. In the group of figures on the ledge of the window-sill is Gajalaksmī

in the centre with musicians playing and a couple of girls hands joined and feet together whirling round.

Built into the wall of the principal mandapa of this temple is a marble slav measuring 41 cms.

across and 71 cms. high on which is a lengthy inscription in 52 lines in almost perfect preservation.

Recently a new temple is constructed at the site of the old one. The image of the mulanayaka was probably brought here from the extinct neighbouring Vadipur, as implied by its name.

A wooden mandapa of a Jaina temple in Baroda

Museum (16th-17th Century A.D.)

Goetz H. has described this mandapa. (123) This mandapa consists of six pillars and two pilasters, architraves and front arches. This construction occupies the area of 6.62 ms. by 3.40 ms. and it is 3.12.ms. heigh. It is supported by six columns and two pilarsters. At present it is open in every

direction() Its central dome rises from an octagon on the top of a square supported by four architraves. The two wings have flat ceilings (Fig. 120). The pillars rise from very late Mughal buses, and go over: into late Gujarati capitals below which, however, an intermediate cube is inserted. The pilasters are ornamented with rich friezes of lotus roundels. These columns and pilasters are again interconnected, in front , by three, very rich late Maratha arches, on the sides and on the back a sort of 'Sun-screen' is fronted by parrallel vertical boards cut into oval 'windows' but interconnected only along the architraves, whereas the beams separating the lateral ceilings from the dome are supported only by some brackets. The architraves around the central dome are covered with relief panels showing some Jaina legends (Figs. 121, 122), those around the lateral ceilings with ornaments of various types and times. One with peacocks, others

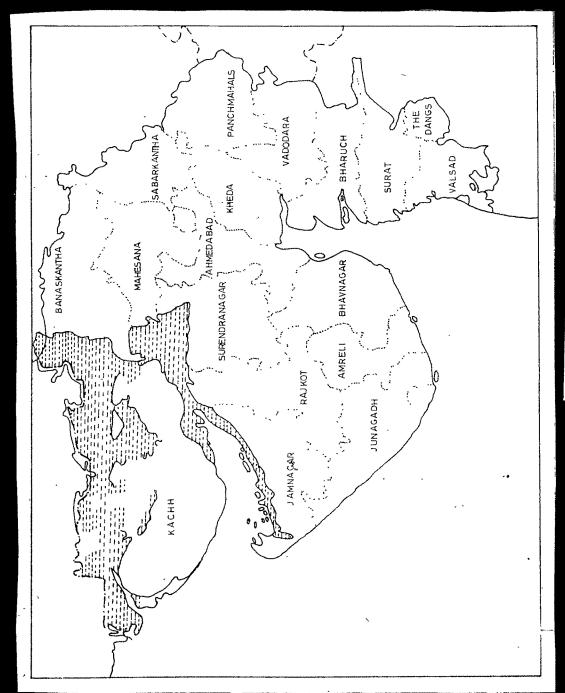
<sup>123.</sup> Goetz H., 'A Monument of Old Gujarat Wood
Sculpture: The Jaina Mandaga in
Baroda Museum',
Bulletin of the Baroda Museum and
Picture Gallery, Vol.VI, pt.I-II.

with single figures or panels representing \$ri Laksmi or Ambikan (Figs. 126, 125). Outside these are likewise ornamental friezes most of late date, but also some older figural reliefs subsequently added. The lateral ceilings are pieced together from various fragments of small pilasters, jalis bas-relief panels etc. The central dome, rising on the top of two circles of stylized lotus-oetals is covered with a multitude of single figures and panels, some originally belonging to it, more, however, added at later dates. First there is a series of twelve figures, i.e. eight lower godling, playing musical instruments, another female figure, two horsemen, Waksa or dikpala sitting on a lion. Next there are four chapel-like niches again enclosing dikpalas/ (Fig. 124). Between these chapel niches eight figures of angels (heavenly musicians, [Fig. 130) apsaras or suransundaris) and sixteen bracket-panels are placed, the latter of which show, each heavenly dancer, musicians on top of a Yaksa. The third set is formed by seven brackets shaped like balconies and

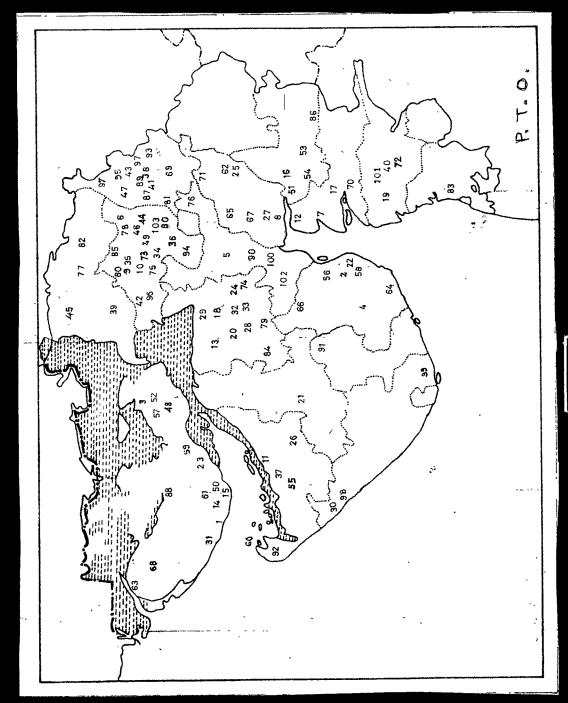
Between every two of these two small reliefs of
Yaksas have been placed. The next frieze consists
of niches containing figures of Jaina Saints. Thereafter a circle of conch-shaped half-roundels filled,
each, with a flower and finally the voussoir pendentif
in form of a gigantic flower. From this latter again
four brackets with divine female-musicians are standing off. As to the columns and pilasters similar
bracket figures of heavenly musicians and dancers are
represented (Fig. 130).

The above description clears that the mandapa does not form one uniform work, but is the product of successive alterations, repairs and additions, most of which, however have developed or organically one from the other.

M A P S







Map

## LIST OF PLACES

(Figure not in the adjoining map indicated the places in mentioned against them below.)

Adpodra 69	Dekawada 102	Lathi 91
Ahmedabad 5	Derol 95	Limbadi 79
Akadol 2	Desan 89	Loliyana 66
Anjar 423	Dhabhoi 53	Mandvi l
Anklesvar 70	Dholka-90	Manund 80
Atarsumba 71	Dhua 29	Miyagam -
Bajipura 72	Dhhor 56	Karjan 54
Balej 18	Dwarka 92	Modasa 81
Bamosan 73	Gala 20	Modpur 37
Baroi 50	Gandhar 7	Mohanpur 38
Beraja 55	Gangad 76	Moti Khakhar 14
# BetShankhoddhar	Gedi 3	Muli 28
60 Bhadresvar 15	Ghogha 22	Nadiad 67
	Godhra 61	Narayan-
Bhadrod 64	Gomi 77	Sarovar 67
Bhalusan 34	Gotarak 103	Padra 51
Bharuch 17	Hampur 13	Palanpur 82
Bhavnagar 11	Jagara hill 68	Patan 9
Bhuj 88	Jamnagar 11	Porbandar 30
Bhilot 35	Jotana 36	Radhanpur 39
Bhimsar 14	Kalqwad 26	Rajsitapur 33
Chuda 74	Katargam 101	Rander 40
Dabhala 75	Kavi 12	Rapar 52
Dadar 21	Khambhat 8	Sabali 41
Dakor 62	Kheda 65	Sami 42
Dashalana 100	Khedbrahma 97	Sanava 48
	Kheralu 78	Sardoi 43
	Killa Pardi 83	Sayala 84
	Kondh 18	Shama laji 93
		<b>O</b>

